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ABSTRACT

The purposes of this grammar of Aklanon are to: (1) provide teachers with a sourcebook on their dialect, so that they can understand the formalities of Aklanon; (2) provide foreign learners of the dialect, particularly Peace Corps volunteers or missionaries, with a reference grammar; and (3) provide linguists with a treatment of an unresearched dialect. The grammar is divided into the following six units: (1) "Preliminary Remarks on Aklanon"; (2) "Phonology, The Significant Sounds of the Aklanon Dialect"; (3) "Linguistic Background"; (4) "Morphophonemics in Aklanon"; (5) "The Basic Parts of Speech"; and (6) Function Words. The grammar is followed by a bibliography of linguistic and dialect study books. (CLK)

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A STUDY OF THE AKLANON DIALECT

Volume One

GRAMMAR

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PREFACE

The purposes for this study are three-fold: (1) To provide teachers with a sourcebook on their dialect, so that they can understand the formalities of Aklanon. With supplementary seminars and workshops, it is hoped that more concise and efficient curriculum guides can be prepared for the teaching of the vernacular. Up to the present time there has been much disagreement about such problems as the spelling of the vernacular, and it is hoped that conventions can be established about the dialect through the agency of this present study. (2) To provide foreign learners of the dialect, particularily Peace Corps Volunteers or missionaries, with a reference grammar, covering the peculiarities of the sound and structure of Aklanon speech. (3) To provide linguists with a treatment, however basic or humble, of a hitherto unresearched dialect; and hence to enrich the catalogue of literature available on the less-known languages or dialects of the world.

Like any paper or publication, this is an unfinished and unending work, a part of an ongoing and growing process. The particular organization or explanation of the phenomena of the Aklan dialect could very well be debated and changed. No doubt, as time goes on and interest in the dialect develops, subsequent works will be published and may surpass this paper. This is not, then, to be considered--either by the authors or by the readers--as a finished treatise or an absolute statement about the Aklanon dialect; particularily since this edition is the result of much hurried effort to meet a deadline and other requirements.

This grammar will not be easy to read--as no grammar is easy to read. It has not been made to be difficult, although it has been made to be thorough. The reader does not have to come to this book sophisticated in linguistic techniques, but if he keeps with it, he should leave with a good deal of sophistication, not only about Aklanon, but about linguistic methods as well. The study is presented in the light of the above-mentioned purposes and qualifications in the hope that it may encourage those who absorb it to make their own personal analysis of the vernacular, for it is only in personal struggle that understanding and knowledge are found. The authors trust, then, that it will fill the explicit and projected needs of the province of Aklan, the U.S. Peace Corps, and any other similar interested parties.

The authors wish to acknowledge gratefully the help of the following:

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The various citizens of Aklan, for their informant work, given freely and continually throughout the long period of this book's composition--to whom this book is heartily dedicated.

THE AUTHORS

A STUDY OF THE AKLANON DIALECT, Volume One--GRAMMAR

PAGE

OUTLINE: ii

UNIT ONE: PRELIMINARY REMARKS ON AKLANON 1

1. LOCATION OF AKLANON. 1
2. CHART: THE MALAYO-POLYNESIAN FAMILY OF LANGUAGES. 1
3. REFLEX SOUNDS IN CURRENT WEST-VISAYAN DIALECTS. 2
4. CHART: COMPARATIVE WORD LIST OF CURRENT WEST VISAYAN DIALECTS. 3
5. OTHER SIMILARITIES OF AKLANON TO THE OTHER WEST VISAYAN DIALECTS. 3
6. THE VOICED VELAR FRICATIVE. 5
7. THE THREE DIMENSIONS OF AKLANON SPEECH. 5
    1. The Dialectal Dimension 5
    2. The Age Dimension 6
    3. The Prestige Dimension 7
8. SUMMARY. 7

UNIT TWO: PHONOLOGY, THE SIGNIFICANT SOUNDS OF THE AKLANON DIALECT 8

1. INTRODUCTORY REMARKS. 8
2. STOPS. 8
    1. /p/ 8
    2. /b/ 9
    3. /t/ 9
    4. /d/ 9
    5. /k/ 10
    6. /g/ 10
    7. /ʼ/ [glottal stop] 11
       Note: Three final vowel sounds. 12
3. FRICATIVES. 12
    1. /f/ 12
    2. /v/ 13
    3. /s/ 13
       Note: [sh] allophone. 13
    4. /ǵ/ [voiced velar fricative] 14
    5. /h/ 15
4. AFFRICATES. 16
    1. /c/ 16
    2. /j/ 17
5. NASALS. 18
    1. /m/ 18
    2. /n/ 18
    3. /ng/ 18
    4. Minimal Pairs Based on the Various Nasal Sounds 19

PAGE

6. LATERAL. 20
/l/
7. FLAP. 21
/r/ - [ɍ]
8. SEMIVOWELS OR VOCOIDS. 23
1. /w/ 23
2. /y/ 23
9. VOWELS. 24
1. /i/ 25
2. /e/ 25
3. /a/ 26
4. /u/ 27
5. /o/ 27
Observations on /u/-/o/ alternations. 28
10. DIPHTHONGS. 29
11. CONSONANT CHART. 30
12. VOWEL CHART. 30
13. STRESS. 30
14. PITCH. 31
15. SOME NOTES ON STANDARD AKLANON SPELLING. 32
Vowels 32
Consonants: [native] 32
[borrowed] 32
Foreign Letters borrowed in Aklanon script and their pronunciation 32
16. SOME PROBLEMS WITH REGARD TO AKLANON SPELLING. 32
1. The Glottal Stop 32
2. The Consonant "e" versus the Vowel "e" 32
3. The "o"-"u" Spelling Problem 33

UNIT THREE: LINGUISTIC BACKGROUND 34

1. NEED FOR RIGOR. 34
2. PHONES. 34
3. PHONEMES. 34
4. ALLOPHONES. 34
5. FROM SOUNDS TO WORDS. 35
6. MORPHS. 35
7. ALLOMORPHS AND MORPHEMES. 35
8. EXAMPLES OF MORPHEMES. 36
9. HOMOPHONES. 36
10. WORD BASES OR ROOT WORDS. 37
11. AFFIXES. 37
1. Prefixes 37
2. Infixes 37
3. Suffixes 38
12. MORPHOPHONEMICS. 38

PAGE

UNIT FOUR: MORPHOPHONEMICS IN AKLANON 39

1. STRESS CHANGE. 39
    1. Differences of parts of speech. 39
    2. Affixes that carry stress. 39
    3. Suffixation influences stress. 39
2. VOWEL CHANGE. 40
    1. /a/ is lost. 40
    2. /i/ is changed to /y/. 40
    3. /o/ is changed to /w/. 40
3. VOWEL LOSS. 40
4. ASSIMILATION. 41
    1. /ng/ assimilates to /m/ before /b/. 41
    2. /ng/ assimilates to /n/ before /d, t/. 41
    3. /ng/ retains its quality before /k, g, ǥ, h, '/. 42
5. CONSONANT REDUCTION. 42
    1. /p, b/ are lost after /ng/ assimilates to /m/. 42
    2. /d, t, s/ are lost after /ng/ assimilates to /n/. 42
    3. /k, '/ are lost after /ng/ in many instances. 43
6. CONTRACTION. 43
    1. /n/ is lost. 43
    2. /'/ is lost. 43
    3. Contraction of function marker phrases. 44
7. CONSONANT CHANGE. 44
    1. /d/ changes to /r/ at the end of the root word. 44
    2. /d/ changes to /r/ at the beginning of the root word. 44
    3. /d/ can change to /l/. 44
    4. /ǥ/ changes to /l/. 45
    5. /ǥ/ changes to /y/. 45
8. METATHESIS. 45
    1. General occurances. 45
    2. Change of /ǥ/ to /l/ with metathesis. 45
9. CONSONANT GEMINATION. 46
10. REDUPLICATION. 46
    1. "Primitive words". 46
    2. Full reduplication. 47
    3. Reduplication of the first syllable (-C_1V_1-). 48
    4. Reduplication of the first vowel with the /ǥ/-infix, /ǥV_1/. 48
    5. /C_1uǥ(o)-/ reduplication as prefix. 49
    6. Reduplication of nasal and first vowel after /mang-/. 49

UNIT FIVE: THE BASIC PARTS OF SPEECH 50

A. WHAT IS GRAMMAR? 50

1. WORD ORDER. 50
2. PROSODY. 51
3. FUNCTION WORDS. 51
4. INFLECTIONS. 53

5. DERIVATIONAL CONTRAST. 53
6. SUMMARY. 54

B. THE REGULAR VERB 55

1. THEORY. 55
  1. Natural verbs. 55
  2. Formal Definition. 57
  3. Homophonic verb class. 57
  4. Syntactic Definition. 57
  5. Verb determiners. 58
  6. General survey. 58
2. TIME. 59
  1. Aspect. 60
    (1) the real aspect 60
    (2) the unreal aspect 60
  2. Tense. 61
    (1) the imperfective 61
    (2) the perfective 62
    (3) the expected or intentional 62
    (4) the future 63
    (5) the subjunctive 63
    (6) the dependent form 64
    (7) the past conditioned form 64
    (8) the future conditioned form 65
    (9) the participle form 65
  3. Summary: Time and the Aklanon verb 65
3. MOOD OR MODE. 66
  1. The simple mood. 66
  2. The ability or aptative mood. 66
  3. The accidental mood. 67
  4. The imperative mood. 68
    - polite commands 69
    - negative commands 69
4. ROLE. 70
  SITUATIONAL DETAILS 70
  1. Types of roles. 72
    (1) actors 72
    (2) instruments 72
    (3) companions and/or concomitants 73
    (4) direct objects or goals 73
    (5) indirect objects or beneficiaries 73
  2. Situational roles, grammatical roles, and focus. 74
5. FOCUS. 75
  1. Stress in language. 75
  2. Stress through focus in Aklanon. 75
  3. General explanation of focus. 76
  4. The representative focuses in Aklanon. 76
  The representative verb form for each focus. 77

PAGE
5. The uses of the function markers. 77
6. Role distribution among the four different focus groups. 80
    (1) actor focus is used to put emphasis on: 80
        - the main actor or subject of the clause
    (2) instrument focus is used to put emphasis on: 80
        - the instrument used in performing the action
        - the companion or concomitant in the action
        - an object which is conveyed or changed by an action
        - a verbal conveyance
        - special benefaction 81
        - a special time, which is as yet unreal
        - the reason or cause of an action
    (3) object focus is used to put emphasis on: 81
        - the direct object or goal of an action
    (4) referent focus is used to put emphasis on: 81
        - the place, site or locality of an action
        - the indirect object
        - the beneficiary 82
        - the partitive object
        - the person or thing affected by an action
        - an indirect cause or reason of an action
        - nouns or adjectives which are used verbally
7. Focus in Aklanon is not the same as voice in English 83
    (1) de-emphasis of subject versus stress on object 83
    (2) tremendous emphasis to subject versus tremendous emphasis to object 83
    (3) two types of voice versus four types of focus 84
    (4) difference in idiom 85
8. A paradigm. 86
9. An analogy explaining focus. 87
10. Use of focus is a matter of style. 87
11. A command of focus is crucial. 89
6. SOME NOTES ON VERB STEM CLASSIFICATION. 90
    1. Class I of regular verbs. 90
    2. Class II of regular verbs. 91
    3. Class III of regular verbs. 91
    4. Class IV of regular verbs. 91
    5. Class V of regular verbs. 91
    6. Class VI of regular verbs. 92
    7. Class VII of regular verbs. 92
    8. Class VIII of regular verbs. 92
    9. Class IX of regular verbs. 92
7. VERBAL INFLECTION. 93
    1. By way of review. 93
    2. Explanation of the inflection chart. 94
    3. Verbal inflection chart. 95

PAGE

    4. Analysis and diagramming of verbs. 96
    5. A more simple system of diagramming. 97

8. QUALITY IN VERBS. 99
8a. GENERAL QUALITY. 99
8b. CAUSATIVE QUALITY. 99
    1. The meaning of causatives in Aklanon. 99
    2. Causatives in English. 100
    3. Role distribution in Aklanon causative sentences. 101
        (1) causers 101
        (2) agents 102
    4. The uses of the function markers with causatives. 102
        (1) actor focus and causative constructions 102
        (2) instrument focus and causative constructions 102
        (3) object focus and causative constructions 102
        (4) referent focus and causative constructions 103
    5. A paradigm. 103
    6. Diagramming of causative statements. 105
    7. Idiomatic use of the]pa- causative prefix. 105
8c. DISTRIBUTIVE QUALITY. 106
    1. The meaning of distributives in Aklanon. 106
        (1) distribution of time or object 106
        (2) local idiom; process verbs 106
        (3) goal or object expressed in the verb stem 106
    2. Role distribution and focus in Aklanon distributive sentences 106
    3. Examples and diagramming of distributive statements 106
    4. Distributive forms distinguished from instrumental gerund forms 108

9. OTHER VERB CLASSES OR MODES. 109
    1. The mang- verb class. 109
        (1) diagramming and examples 109
        (2) nominal form of the mang- verb class. 110
    2. The maging- verb class. 110
    3. The mag- relationship conjugation. 111
        (1) members of the class 112
        (2) examples of the class 112
    4. The makipag- reciprocal conjugation. 113
    5. The -in- infix verb class. 114
    6. The]ta- postpositive prefix . 115
    7. The]a(d)- directional prefix. 116
10. OTHER VERB QUALIFIERS 117
    1. The]ka- postpositive prefix. 117
    2. The]si- postpositive prefix. 117
    3. The -gV$_1$- progressive infix. 118
    4. The -in- intensive infix. 118
    5. The -ilin- intensive infix. 119
    6. The -C$_1$V$_1$- diminuative infix. 119
    7. Summary chart of verbal qualifiers. 119

PAGE

C. THE STATIVE VERBS 120
  1. THEORY. 120
  2. CLASS I OF STATIVE VERBS. 121
    1. The Inflection of Class I. 121
    2. The Members of Class I. 121
    3. Examples of Class I. 121
  3. CLASS III OF STATIVE VERBS. 122
    1. The Inflection of Class II. 122
    2. The Members of Class II. 123
    3. Examples of Class II. 123
  4. CLASS III OF STATIVE VERBS. 123
    1. The Inflection of Class III. 124
    2. Members of Class III. 124
    3. Examples of Class III. 125
  5. CLASS IV OF THE STATIVE VERBS. 125
    1. The Inflection of Class IV. 125
    2. Members of Class IV. 126
    3. Examples of Class IV 126
  6. CLASS V OF STATIVE VERBS. 127
    1. The Inflection of Class V Referent Statives. 127
    2. The Members of Class V. 127
    3. Examples of Class V. 128
  7. THE]tag- STATIVE VERB QUALIFIER. 128
    1. The Inflection of Verbs with the]tag- Qualifier. 128
    2. Examples of the Stative Qualifier's Usage. 128
  8. STATIVE ROOTS AS OTHER PARTS OF SPEECH. 129
    1. Stative Nouns. 129
    2. Stative Adjectives. 129
    3. Regular Verbs. 129

D. SUBSTANTIVES: NOUNS AND NOMINALS 130
  1. THEORY. 130
    1. Natural Nouns. 130
      (1) names of persons 130
      (2) names of places 130
      (3) names of things 131
    2. Homophonic Noun Class. 131
    3. Formal Definition. 131
      (1) pluralization with mga 131
      (2) noun-determining function words 132
      (3) the function markers 132
  2. STANDARD NOUN-MARKING DERIVATIONAL AFFIXES. 133
    1. Note on Stress within noun forms. 133
    2. The Simple Root-Word Noun Class. 133
      (1) basic root words 133
      (2) foreign-borrowed words 133
      (3) archaic sub-class 134

(4) reduplicated words 134
(5) noun roots with -an suffix. 134
(6) noun roots with -gV_1- reduplication-infix and -an suffix 134
(7) noun roots with -gV_1- reduplication-infix and -on suffix 134
(8) noun roots with -in- infix and -an suffix 135
(9) noun roots with the simple -in- infix 135
(10) nouns with the diminuative reduplication [$C_1ug(o)$---] 135
3. The pag- Noun Class. 135
(1) nouns with pag- 135
(2) nouns with pagka- 135
4. The pang- Noun Class. 135
(1) simple pang- 135
(2) nouns with panga- 136
(3) nouns with pani(ng)- 136
(4) nouns with panghi(ng)- 136
5. The Occupational Noun Class. 136
(1) nouns with manV_1N- 136
(2) nouns with manog- 136
(3) nouns with mag-C_1V_1- 136
(4) nouns with maka-C_1V_1- 136
(5) nouns with -um-V_1g- 137
(6) nouns with inog- 137
(7) nouns with pang- 137
6. The Relationship Noun Class. 137
(1) nouns with mag- 137
(2) nouns with ig- 137
(3) nouns with isigka- 137
7. The ka- Noun Class. 138
(1) nouns with ka- 138
(2) nouns with the ka- prefix and -an suffix 138
(3) nouns with the ka- prefix and -anan suffix 138
(4) nouns with the ka- prefix and -on suffix 138
(5) nouns with the kina- prefix 138
(6) nouns with the kasi(ng)- prefix 138
8. The pa- [Causative] Noun Class. 139
(1) nouns with simple pa- 139
(2) nouns with paka- 139
(3) nouns with pina- 139
(4) nouns with paga- 139
(5) nouns with paki- 139
(6) nouns with pakig- 139
9. The [illegible] Noun Class. 139
(1) nouns with the taga- prefix 139
(2) nouns with the tag- prefix 139
(3) the tag- prefix 140
(4) the tig- prefix 140

PAGE

3. FUNCTION WORDS. 141
   1. Function Markers. 141
   2. Other Types of Function Words. 141
   3. Finding the Types of Function Words. 141
   4. The Topic Slot. 143
      - (1) common nouns 143
      - (2) personal names 143
      - (3) pronouns 143
      - (4) deictics 143
      - (5) function nouns 143
   5. Finding the other Slots or Uses of Function Words. 143
      - (1) the associative slot 144
      - (2) the referent slot 145
      - (3) the object slot 145
   6. Complete Chart of Function Words in Aklanon. 146
4. SUBSTANTIVES USED IN FOCUS CONSTRUCTIONS. 148
   1. Chart: Role Distribution Among Substantives. 148
   2. Simple Noun Phrases, and the Function Markers. 149
      - (1) substantive-making quality of the function markers 149
      - (2) the uses of the topic markers 150
      - (3) the basic Aklanon sentence 151
      - (4) the uses of the associate markers 151
      - (5) the use of the object marker 152
      - (6) the use of the referent markers 153
   3. Expanded Noun Phrases. 155
      - (1) statements of possession 155
      - (2) linkers 156
      - (3) spatial relators 156
   4. The Pronoun System. 157
      - (1) the topic pronouns 157
      - (2) the associate pronouns 158
      - (3) the referent pronouns 160
   5. The Deictics. 161
      - (1) the topic deictics 161
      - (2) the associate deictics 163
      - (3) the referent deictics 163
   6. Function Noun Class. 163
5. SUBSTANTIVES USED IN NON-FOCUS CONSTRUCTIONS. 164
   1. Attributive Uses of Substantives. 164
      - (1) attributive use of the topic 164
      - (2) attributive use of the associate 164
   2. The Time System. 165
      - (1) ku and past time 165
      - (2) it and present time or time within 166
      - (3) sa and future time 166
   3. Prepositional Elements. 166
   4. Statements of Comparison. 167
   5. Associatives Used as Quotatives. 167
   6. Parenthetical and Idiomatic Use of the Pronouns. 168

PAGE

E. ADJECTIVES 169

1. THEORY. 169
    1. Natural Adjectives. 169
    2. Syntactic Definition. 169
    3. General Definition of Adjectives. 170
2. STANDARD ADJECTIVE-MAKING DERIVATIONAL AFFIXES. 170
    1. The Basic Adjective Root Class. 170
        (1) adjective bases 170
        (2) reduplicated words 170
        (3) adjectives with -in- infix 170
        (4) adjectives with -an or -on suffixes 170
        (5) adjectives with the -anon and -anan suffixes 171
    2. The ma- Adjective Class. 171
        (1) adjectives with ma- 171
        (2) adjectives with maka- as prefix and -gV_1- infix 171
        (3) adjectives with ma-, -in, -on 171
        (4) adjectives with ma prefix and -on suffix 171
        (5) adjectives with maki- prefix 171
    3. The pa- Adjective Class. 171
        (1) adjectives with paca- prefix 171
        (2) adjectives with pina- prefix 172
3. THE DEGREE OF ADJECTIVES. 172
    1. The Positive Degree. 172
    2. The Diminuative Degree. 172
    3. The Relative Degree. 173
    4. The Intensive Degree. 173
    5. The Superlative Degree. 173
    6. An Adjective Comparison Chart of Degree of Intensity. 174
4. QUALIFIERS 174
    1. Qualifiers that are linked to the Adjective Form. 175
    2. Qualifiers that are not linked to the Adjective Form. 175
5. STATEMENTS OF COMPARISON. 176
5a. EXTERNAL COMPARISONS. 176
    1. Comparisons of Equality. 176
    2. Scaler Comparisons. 177
    3. Comparisons of Consequence. 179
5b. INTERNAL COMPARISONS. 179
    1. The Superlative Degree. 179
6. ADJECTIVALS. 180

F. ADVERBS AND ADVERBIALS 181

1. THEORY. 181
    1. Notional Definition. 181
    2. A Formal Definition. 181
        (1) the it marker 182
        (2) word order 182
    3. A Syntactic Definition. 183
    4. Summary. 183

PAGE

2. TIME AND MANNER WORDS.
    1. Words Illustrating Time. 184
    2. Words Illustrating Manner. 184
        - the tig- prefix 184
3. DEICTICS--THE PLACE WORDS. 185
    1. A Postpositive Form. 185
    2. An Emphatic Form. 186
    3. The Orientation of the Deictics. 186
    4. Deictics Used as Other Parts of Speech. 187
4. SUMMARY. 187

UNIT SIX: FUNCTION WORDS 188

A. THEORETICAL BACKGROUND 188

B. BASIC FUNCTION MARKERS 189

1. THE BASIC NOMINAL FUNCTION MARKERS. 189
2. OTHER BASIC FUNCTION MARKERS USED WITH NOUNS. 190
    1. mga, the plural marker. 190
    2. ka, the enumerative marker. 190
3. LIGATURE OR LINKER, nga. 191
4. THE LINKER it. 191

C. INTERROGATIVE OR QUESTION PARTICLES 192

1. NOMINAL INTERROGATORS. 192
    1. Personal Names. 192
    2. Common Nouns. 192
2. VERBAL INTERROGATORS. 193
3. ADVERBIAL INTERROGATORS. 193
    1. The Time Interrogators. 193
    2. The Place Interrogator. 193
    3. The Manner Interrogator. 194
4. ADJECTIVAL INTERROGATORS. 194

D. NEGATIVE PARTICLES 195

1. THE USES OF owa'. 195
2. THE USES OF indi'. 195
3. THE USES OF ayaw. 196
4. THE USE OF bukon. 196

E. TRANSFORMATION PRODUCTS 197

1. hay 197
    1. Simple Transformation. 197
    2. Emphasis Derivation. 197
2. may 198
    1. Existential Statements. 198
    2. Indefinite Statements. 198
    3. Statements of Possession. 198
        (1) Focus on the possessor 198
        (2) Focus on the relationship of possession 198

PAGE

F. DISCOURSE PARTICLES 199

1. THE ENCLITIC OR POSTPOSITIVE DISCOURSE PARTICLES. 199
    1. The Question and Answer Particles. 199
        (1) Emphasis in questions [baca] 199
        (2) Obligatory suffix after siin and ano [-a] 199
        (3) The general answer particle [man] 200
        (4) The excuse particle [abi] 200
        (5) The apologetic particle [gang] 200
        (6) Direct answer particle [ron] 201
    2. The Time Related Particles 201
        (1) Durative particle [eon] 201
        (2) Sustaining particle [pa] 201
        (3) rayon 201
        (4) anay ["the patience particle") 202
        (5) cagi ["the impatience particle") 202
    3. The Quotative Particles. 202
        (1) kuno 202
        (2) makon 202
        (3) maton 202
        (4) mana 203
    4. The Limiting Particles. 203
        (1) eang 203
        (2) mismo 203
        (3) hacos 203
        (4) hingan 203
    5. The Emphatic or Affirmative Particles. 203
        (1) gid 203
        (2) ki 204
        (3) gali' 204
        (4) ngani' 204
    6. Notes on the Position or Word Order of Enclitics. 204
    7. Comparison Chart Contrasting the Meaning of Several Enclitics. 205
2. VARIOUS PREPOSITIVE DISCOURSE PARTICLES. 206
    1. The Verbal Particles. 206
        (1) ta-o 206
        (2) abi 206
        (3) sige 206
        (4) pwede, sarang, mahimo 206
    2. The Modal Particles. 206
        (1) basi' 206
        (2) siguro and sigurado 207
        (3) kunta' 207
        (4) giato' 207
        (5) sabon 207
    3. The Qualifying Particles. 207
        (1) syempre 207
        (2) matsa 207

PAGE

(3) maskin 208
(4) medyo 208
(5) manga 208
3. THE TAG PARTICLES. 208
1. ano 208
2. ha 208
3. ho 208
4. ai' 208
5. a 209
4. DISCOURSE PARTICLES IN PILIPINO, A COMPARISON. 209

G. CONJUNCTIVES 210
1. COORDINATING CONJUNCTIONS. 210
2. SUBORDINATING CONJUNCTIONS. 210

APPENDIX 1--A COMPLETE LIST OF ALL ABBREVIATIONS USED IN THIS BOOK 212

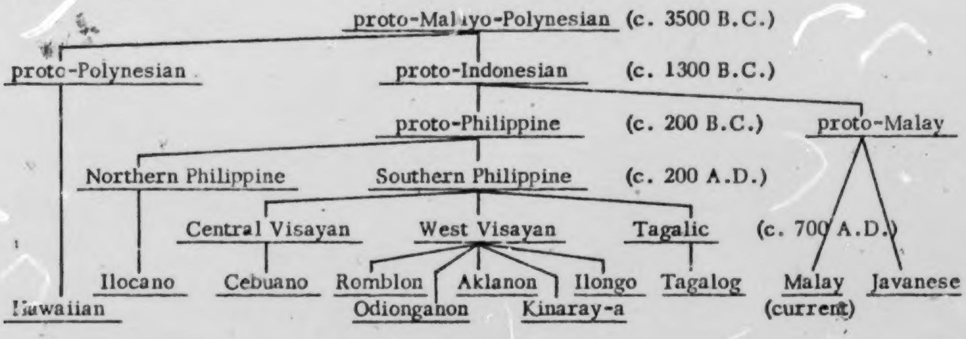
BIBLIOGRAPHY--Linguistic and Dialect Study Books 213

UNIT ONE: PRELIMINARY REMARKS ON AKLANON.

1. LOCATION OF AKLANON. Aklanon, which is spelled "Akeanon" by its writers, and pronounced /Akǥanon/[1] by its speakers, is spoken by some 360 thousand people in or bordering on the province of Aklan on the island of Panay in the Philippines. The dialect is somewhat understandable to the people of neighboring provinces and islands who speak any one of six West Visayan dialects.[2] These dialects are a family of dialects whose ancestor might be called proto-West Visayan, which in turn was a member of the Malayo-Polynesian family of languages, to which such languages as Tagalog and Cebuano belong.

2. CHART: THE MALAYO-POLYNESIAN FAMILY OF LANGUAGES. Before beginning any formal comparison of Aklanon to other dialects or languages, it would be best to see the dialect in its proper perspective, namely in its place today after many centuries of development.

Granting that language change is a long, slow process and that it is actually difficult if not impossible to determine an actual "stage" of development, the following chart is meant as an outline of a very difficult to define evolution of proto-languages into present day Aklanon:


proto-Malayo-Polynesian
(c. 3500 B.C.)
proto-Polynesian
proto-Indonesian
(c. 1300 B.C.)
proto-Philippine
(c. 200 B.C.)
proto-Malay
Northern Philippine
Southern Philippine
(c. 200 A.D.)
Central Visayan
West Visayan
Tagalic
(c. 700 A.D.)
Ilocano
Cebuano
Romblon
Aklanon
Ilongo
Tagalog
Malay
(current)
Javanese
Hawaiian
Odionganon
Kinaray-a

It is our present purpose to show Aklanon's relationship to the other descendants of West Visayan. This examination will be cursory and no attempt will be made to go deeply into the problems of how or why the languages have changed since our purpose is merely to illustrate general similarities among these various sister dialects.

---

[1] See Unit Two for an explanation of our phonological transcription.

[2] These dialects are found variously throughout the six provinces of the Western Visayas: Aklan (Aklanon), Antique (Kinaray-a and Hinaray-a), Capiz (Capisnon, a Hiligaynon-variant), Iloilo (Ilongo, another Hiligaynon-variant), Romblon (Romblomanon on Romblon island and San Agustin, Tablas; Odionganon in Odiongan, Tablas; and Loocnon-Alcantaranon in Looc and Alcantara, Tablas respectively), and Negros Occidental (Hiligaynon). Despite the different names relating to the province in which the dialect is spoken, there are six basic dialects. All others are admixtures of two or more of the basic six dialects.

3. REFLEX SOUNDS IN CURRENT WEST-VISAYAN DIALECTS. Otto Dempwolff, a linguist who researched what he called "Austronesian", the proto-tongue of such languages as Tagalog, Malay, Javanese, Hawaii, and so on, established in his book[3] several word lists conjecturing what the shape of many current words in the daughter languages used to look like. A brief list of them looks like this:[4]

"AUSTRONESIAN"	MEANING
*daǥa	("maiden")
*hiǥa'	("red")
*'udan	("rain")
*balay	("hall")
*bulan	("moon")

In this list we find in medial position: two fricative /ǥ/ sounds (the one in *daǥa, the other in *hiǥa'), one instance of the /d/ sound (in *'udan), and two /l/ sounds (in *balay and *bulan). In current West Visayan dialects we find that Aklanon uses a fricative /ǥ/ sound in every word mentioned above in the medial position, the words now being:

"AKLANON" (1968A.D.)	MEANING
/daǥaga/	("maiden")
/puǥah/	("red")
/'uǥan/	("rain")
/baǥáy/	("house")
/buǥan/	("moon, month")

Hence, Aklanon maintains a fricative /ǥ/ in the same position as in the first two words given, but the remaining three words evidence a fricative /ǥ/ also. In the Odiongan dialect of Tablas, Romblon we find the word /'udan/ used today. In current Hiligaynon-related dialects (Ilongo and Capisnon) we find the words /baláy/ and /bulan/ in use. Searching further we find that these same Hiligaynon-related dialects use /l/ in the same position where Aklanon uses the /ǥ/:

"HILIGAYNON" (1968A.D.)	MEANING
/dalaga/	("maiden")
/pulah/	("red")
/'ulan/	("rain")
/baláy/	("house")
/bulan/	("moon, month")

Apparently the many sounds posited by Dempwolff /ǥ, d, l/ and others not discussed here, had fallen together, at least in part in proto-West Visayan, and since then that particular sound has redivided itself into the current variety of sounds it represents. Its current reflexes are: generally /l/ in Hiligaynon-related dialects, /ǥ/ in Aklanon, /r/ in Kinaray-a (spoken in Antique province) and Hinaray-a (the dialect spoken by the mountain people of Panay), /y/ in Romblomanon, and /d/, /r/, or /y/ in Odionganon. Very often, the words of each respective dialect differ by just this one sound mentioned (the reflex) from words of the same root and meaning in the other dialects.

---

[3] Otto Dempwolff, VERGLEICHENDE LAUTLEHRE DES AUSTRONESISCHEN WORTSCHATZES (1934-38).

[4] The asterisk (*) symbolizes a reconstructed form. As such it represents a postulated shape and cannot be pronounced.

4. CHART: COMPARATIVE WORD LIST OF CURRENT WEST VISAYAN DIALECTS. The following comparisons should illustrate the individual reflexes of each dialect. Note in some cases how borrowing from Hiligaynon, the "lingua-franca" of the West Visayas, occurs:

ENGLISH	HILIGAYNON	KINARAY-A	ROMBLON	ODIONGAN	AKLANON
"maiden"	/dalaga/	/daraga/	/dayaga/	/rayaga/	/daǵaga/
"wait"	/hulat/	/hurat/	/huyat/	/huyat/	/huǵat/
"fall"	/hulog/	/hurog/	/huyog/	/ ? /	/huǵog/
"rain"	/'ulán/	/'urán/	/'uyán/	/'udán/	/'uǵán/
"carry"	/dalá/	/dará/	/dayá/	/rayá/	/daǵá/
"wise"	/'alam/	/'aram/	/'alam/**	/'ayam/	/'aǵam/
"write"	/sulat/	/surat/	/suyat/	/suyat/	/suǵat/
"nearby"	/lapít/	/rapít/	/yapít/	/dapít/	/ǵapít/
"cold"	/lamíg/	/ramíg/	/yamíg/	/yamíg/	/ǵamíg/
"house"	/baláy/	/baráy/*	/bayáy/	/bayáy/	/baǵáy/
"sin"	/salá'/	/sará'/	/sayá'/	/ ? /	/saǵá'/
"elder"	/gulang/	/gurang/*	/guyang/	/guyang/	/guǵang/
"month"	/bulan/	/buran/*	/buyan/	/buyan/	/buǵan/
"only"	/lang/	/lang/**	/yang/	/yang/	/ǵang/
"ugly"	/law'ay/	/raw'ay/	/yaw'ay/	/ ? /	/ǵaw'ay/
"evil"	/la'in/	/ra'in/	/ya'in/	/ya'in/	/ǵa'in/

? - form is not known to authors.

** - form is possibly borrowed from Hiligaynon.

* - form comes from Hinaray-a, the dialect of the mountain people of Panay.

5. OTHER SIMILARITIES OF AKLANON TO THE OTHER WEST VISAYAN DIALECTS. Besides the above-stated similarities of vocabulary, Aklanon's kinship to the other dialects in the region can be established through structure or grammar.

First of all, with the exception of the third person pronouns, the pronoun systems of the West Visayan dialects are identical:

/ako/	"I"
/kami/	"we (exclusive)"
/kita/	"we (inclusive)"
/ikaw/	"you" (singular"
/kamo/	"you" (plural)

The third person forms bear some similarities:

ENGLISH	HILIGAYNON	KINARAY-A	ROMBLON	ODIONGAN	AKLANON
"he, she"	/siya/	/tana/	/siya/	/sida/	/imaw/
"they"	/sila/	/sanda/	/sanda/	/sinra/	/sanda/

Secondly, certain markers are identical in all of the dialects:

/manga/	[marks plurality]
/nga/	[linking marker]#
/sa/	[marks locations, benefactors and/or referents]
/ka/	[marks enumerations, such as in "five chickens" - /limá ka manók/]
/may/	[marks possessives or existential statements]#
/tagá/	[marks a place or origin: "from" or "come(s) from"]

# - Odiongan dialect differs slightly in these cases. /nak/ is the linking marker and /igwa/ marks existentials, though /nga/ and /may/ are also used due to Hiligaynon influence.

Thirdly, sentence structure and word order are often very closely related if not identical. Note the close parallel in the following examples:

(a) "Where did you stay for the night?"

where	you	did--lie down	(DIALECT)
/di'in	ka	nag-higda'?/	(HILIGAYNON)
/di'in	kaw	nag-hinga'?/	(KINARAY-A)
/ri'in	ka	nag-higra'?/	(ODIONGANON)
/si'in	ka	nag-ǥubog?/	(AKLANON)

In the above paradigm we find identical word order, similarities in the words for "where", identical forms for the past-aspect verb prefix (/nag-/), reflexes of the same root for the verb "lie down" (Aklanon excepted), and similar pronoun forms (Kinaray-a excepted).

(b) "I feel shy before ladies because I'm still young."

shy	I	(Rm)	plural	lady	since	young	still	I
/nahuya'	ako	sa	manga	dalaga	kay	bata'	pa	ako./(HIL.)
/nahuya'	ako	sa	manga	daraga	hay	bata'	pa	ako./(KIN.)
/nahuda'	ako	sa	manga	rayaga	kay	bata'	pa	ako./(ODNG.)
/nahuya'	ako	sa	manga	daǥaga	'ay	bata'	pa	ako./(AKL.)

In this paradigm the word order is identical; the pronoun form (/ako/), referent marker (/sa/), and plural marker (/manga/) are identical in both shape and use; reflexes of the same root exist with the words for "girl" and "shy"; the words for "young" and "still" are the same.

(c) "I will have you teach me."

will--cause--teach	I	(Rm)	you	
/ma--pa--tudlo'	ako	sa	imo./	(HILIGAYNON)
/ma--pa--tudlo'	ako		kanimo./	(KINARAY-A)
/ma--pa--turo'	ako	sa	imo./	(ODIONGANON)
/ma--pa--turo'	ako		kimo./	(AKLANON)

In this final paradigm, the future-aspect verb prefix (/ma-/) and the causative infix (/pa/) are the same; reflexes of the same root exist for the verb "teach". In Hiligaynon and Odionganon the referent marker (/sa/) precedes an oblique case of the pronoun (/imo/), while in Aklanon and Kinaray-a there is a special class of pronouns (/kimo/ and /kanimo/ respectively).

6. THE VOICED VELAR FRICATIVE. Although Aklanon has many similarities to its sister dialects stemming from proto-West Visayan, it maintains one difference from them, namely the voiced velar fricative, or the fricative /ǥ/ sound, spelled "e" by the Aklanons. This sound is certainly not unique since it is found in at least five other Philippine dialects[4] and also in other languages around the world.[5] Yet it is unique for the Western Visayas and belongs in any definition of the dialect since it is one of the main characteristics of the dialect.

Although a further discussion of this sound occurs in the next unit on Phonology, no discussion about the dialect would be complete if one were to omit a few of the so-called "tongue twisters" that the local people utter to challenge foreign learners of the dialect:

(a) ENGLISH: "The carabao is wallowing in the mud hole."
AKLANON SPELLING: "Ro anwang naga-eugaeog sa eugan-eugan."
TRANSCRIPTION: /ro 'ánwang nagaǥugaǥóg sa ǥuganǥugán/

(b) ENGLISH: "The brown sugar is sticking in the frying pan."
AKLANON SPELLING: "Ro kaeamay nagakueoeaput sa kaeaha."
TRANSCRIPTION: /ro kaǥamay nagakuǥuǥaput sa kaǥaha'/

7. THE THREE DIMENSIONS OF AKLANON SPEECH. Aklanon is not spoken uniformly throughout the province or its surrounding areas. Variations exist which do not directly relate to speech or meaning, such as changes in tone, pitch and gesture. In many cases these differ from town to town or even from barrio to barrio. No study of any kind exists to show exactly what these differences are, and where, how or why they occur. Generally, they fall outside of the province of this work.

However, various forms of "purity" of the dialect occur wherever the dialect is spoken, and these can be recorded. They are discussed here either because they are necessary for an understanding of the degree to which our present paper applies to a particular mode of speech, or else because they are interesting in themselves. Three such dimensions exist with regard to the differences of spoken Aklanon.

7, 1. THE DIALECTAL DIMENSION. This book records Aklanon as spoken in or around the vicinity of Kalibo. To the degree that other forms of the dialect differ from Kalibonhon or Kalibo Aklanon they will not be adequately covered in the discussion of this book. Kalibo Aklanon is not "conservative" in the sense that it evidences borrowing from other dialects, notably Tagalog and Ilongo, and also has a good deal of colloquialisms. Yet it makes a good model for general Aklanon speech, since it stands between strictly conservative forms and those which evidence extremely heavy borrowing from other dialects.

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[4] ITBAYAT of the Batanes Islands; ISNEG of Apayao; MANOBO of Western Bukidnon; SAMAL of Southern Sulu; and SAGADA of Northern Kakanay. (Dr. L. Reid, personal interview.)

[5] Notably, Borneo, Madagascar, some southern German dialects and in some Spanish dialects.

Because of this, the definition of "purity" is relative to the information obtained for and used in this book. We do not mean to imply that Kalibo Aklanon is the "pure" or "classic" form, but only that it is the model for this present work. Since Kalibo is the geographical, economic, educational, and political center of the province of Aklan, there is justification for such an approach.

The following is a CHART OF DIALECTAL SIMILARITIES THROUGHOUT THE AKLANON LANGUAGE COMMUNITY:

(1) Aklanon which has borrowed from other dialects (such as Tagalog and Ilongo) to some degree, and also has certain idioms and abbreviations based on more conservative forms is spoken in the towns of:
    Kalibo
    New Washington
    Numancia
    Sapian (Capiz)

(2) Aklanon which has borrowed far less from other languages and has been more or less conservative, retaining forms used during the past forty or so years, is spoken in the towns of:
    Altavas
    Balete
    Banga
    Batan
    Lezo
    Libacao
    Ibajay (southwestern part)
    Makato
    Malay
    Madalag
    Malinao
    Tangalan

(3) Aklanon which has borrowed a great deal, though in varying degrees, from Hiligaynon-related dialects is spoken in the towns of:
    Alcantara (Tablas, Romblon)
    Jamindan (Capiz)
    Mambusao (Capiz)
    Sigma (Capiz)

(4) Aklanon which has borrowed a great deal, though in varying degrees, from Kinaray-a related dialects is spoken in the towns of:
    Buruanga
    Ibajay (northeastern part)
    Nabas
    Pandan (Antique)
    Looc (Tablas, Romblon)

7.2. THE AGE DIMENSION. The second dimension runs throughout every individual area where Aklanon is spoken. It is a cross-section of all native speakers, and divides them generally into three groups: the older speakers (over 55 years old), the middle-aged speakers (over 30 but under 55 years old), and the young speakers (under 29 years old). The older speech is characterized by so-called "deeper words" (words that are considered archaic), more involved or complex sentence structure, and slower speech with higher intonation. The middle-aged speech is considered "standard" and is generally used in exchange conversations, with a high degree of English or Spanish insertions. The young speech is characterized by a good degree of Tagalog or English borrowing, an abundance of shortened forms (which might be termed "slang"), and short sentence structures.

7, 3. THE PRESTIGE DIMENSION. The third dimension also runs throughout the Aklanon-speaking community and involves what is thought to be a "pure" or "classic" form of the dialect. It is used by religious in sermons and by politicians in campaigns. Anyone attempting to speak in the vernacular at a formal occasion is socially obliged to speak in this form or may be subject to ridicule, since English is the most commonly accepted (and expected) form of formal communication. Prestige Aklanon is characterized by:

(1) use of what is thought to be a "classic" or pure form of the dialect. For example, of the three possible words for "province"--"probinsya", "lalawigan" (borrowed from Tagalog), and "eaeawigan" (reconstructed according to general Aklanon derivational rules)--the word "eaeawigan" is considered "classic" due to the presence of the fricative /g/-sound. Generally, where two words exist, and one of them has the /ǥ/, the /ǥ/-word would be preferred, since it is considered "deep" or "pure."
(2) use of longer, more involved or complicated structures.
(3) in cases where a choice exists between /d/ and /r/, as in the markers "ro" and "do", the /r/-form is preferred, the /d/-form being dismissed as baby-talk or "inapa" (/'inapa'/). /d/-forms are generally considered colloquial or careless in formal speech or conversation.
(4) the same intonation and speed used by the older speakers of the dialect.

It has been the general intention of the authors to record in this text the grammar and structure of current Aklanon as spoken in or around the town of Kalibo by members of the middle-aged community, who represent the most acceptable and idiomatic forms of standard Aklanon. Other differences or admixtures have generally not been taken into consideration, except in certain instances where close parallels occur, and where such differences are noteworthy.

8. SUMMARY. Aklanon is the dialect of some 360,000 people in or near the province of Aklan on the northwestern portion of Panay. It is also spoken by Aklan settlers on Palawan and Mindanao--especially in Bukidnon and Surigao. It is characterized by a fricative /g/ sound, but otherwise shares many similarities to the other five West Visayan dialects. The dialect exists in several forms or dimensions, however the Aklanon spoken in or around the town of Kalibo by the middle-aged population is generally under analysis in this present work.

UNIT TWO: PHONOLOGY, THE SIGNIFICANT SOUNDS OF THE AKLANON DIALECT[6]

1. INTRODUCTORY REMARKS. It is the intention of this paper to present the various sounds of Aklanon in as simple a manner as possible. Keeping in mind the general nature of the audience, no attempt has been made to go deeply into the science of phonetics. In most cases, where they are identical or very proximate, the sounds of English are used as models for the sounds of Aklanon. This is done since most of those who may be using this book have a good knowledge of the sounds and structure of American English. In those cases where the sounds significantly differ from those of English, certain general linguistic descriptions have become necessary, and they are employed.

It would be best to advise the reader at the very beginning that two sorts of writing are used in this book: the LOCAL SPELLING (the way the native speakers of Aklanon generally write down their dialect) and a PHONEMIC TRANSCRIPTION (a way of writing down the actual sounds uttered by the native speakers, which has been devised by linguists). Generally, the local spelling will be used in this paper. However, wherever such spelling would be incomplete for the purposes of linguistic analysis, transcription of the actual sounds is used. This and the following two units make use of such transcription. Spelling is marked by quotation marks (as in "bakae" for "buy" in English), while transcription is marked by slanting lines (as in /bakaǥ/ for "buy" in English).

The most common and essential types of sounds are described (a) by being voiced or voiceless, and (b) by their points of articulation (based on where they are pronounced in the mouth):

voiced implies receiving sound vibrations from the larynx or voice box.
voiceless implies not receiving any sound from the voice box, but merely containing the sound from its own point of articulation.
bilabial means the sounds articulated at the upper lip by the lower lip.
dental means the sounds articulated at the teeth.
alveolar means the sounds articulated at the alveolar ridge (the gum behind the upper teeth) by the tongue.
velar means the sounds articulated towards the back of the mouth by the velum or uvula (appendage at the end of the velum).
glottal means the sounds articulated deeper in the throat, usually by the open or closed position of the glottis.

For those who would like to delve more deeply, further research into more formal texts is recommended.

2. STOPS. The characteristic feature of a stop is a complete cutting-off of the outgoing air stream.

2,1. /p/ THE VOICELESS BILABIAL STOP [spelled "p" by Aklanons] is formed by closing the lips tightly and is never aspirated (spoken with a puff of breath) as in English initial /p/. Hence, the Aklanon /p/-sound is like the American English /p/ as found in such words as:

"tap, stop, clap, speed, spend, spoon, span"

---

[6] Most of the material in this and the following unit has been adopted from THE STRUCTURE OF AMERICAN ENGLISH (Francis, 1958) where such material applies to the linguistic phenomena of Aklanon.

2,2. /b/ THE VOICED BILABIAL STOP [spelled "b" by Aklanons] is formed like /p/, but with the addition of voice. The Aklanon /b/ sounds like the English /b/ in such words as:

"but, bat, tab, stub, web, abduct, abandon"

Some MINIMAL PAIRS in Aklanon between the /p/ and /b/ sounds are as follows:

INITIAL /p/ SOUND		INITIAL /b/ SOUND	
/pa/	[particle: "still, yet"]	/ba/	[expression of disbelief]
/páǵay/	("rice seeds")	/báǵay/	("build, construct")
/poto/	("rice cake")	/boto/	("vote")
/paǵá/	("red ant")	/baǵá/	[question particle]
/punó'/	("full, filled up")	/bunó'/	("stab")
MEDIAL /p/ SOUND		MEDIAL /b/ SOUND	
/'ipá-/	[verb causative particle]	/'ibá/	("accompany")
/ǵapád/	("cut with a wide swing")	/ǵabád/	("pass before one's eyes")
/ǵupak/	("mash")	/ǵubak/	("hasten maturation")
/tapók/	("easily torn")	/tabók/	("across; the other side")
FINAL /p/ SOUND		FINAL /b/ SOUND	
/takóp/	("cover")	/takób/	("knife cover, sheath")
/tuhóp/	("leak")	/tuhób/	("hole")
/sapsap/	("chip, chop")	/sabsab/	("lap up, drink [of animal]")
/sipsip/	("sip, suck")	/sibsib/	("eat grass down to the roots")

2,3. /t/ THE VOICELESS DENTAL STOP [spelled "t" by Aklanons] is usually formed by bringing the tip of the tongue against the back of the upper teeth. In any position in a word it is unaspirated, unlike the English /t/, which is usually aspirated at the beginning of a word. It sounds somewhat like the American English /t/ in the words:

"sit, pit, flat, outdo, stand, step"

with the exception that the English /t/ is alveolar (pronounced at the alveolar ridge behind the teeth) while the Aklanon /t/ is dental.

2,4. /d/ THE VOICED DENTAL STOP [spelled "d" by Aklanons] is formed like /t/, but with the addition of voice, as in the English words:

"do, dead, bed, said, bedbug, bleeding"

with the exception that the English /d/ is alveolar (like the /t/) and the Aklanon is dental. Some MINIMAL PAIRS in Aklanon between the /t/ and /d/ sounds are as follows:

INITIAL /t/ SOUND		INITIAL /d/ SOUND	
/ta'o/	("don't know")	/da'o/	[a town in Capiz]
/tato'/	("tattoo")	/dato'/	("rich; a ruler")
/takóp/	("cover")	/dakóp/	("catch")
MEDIAL /t/ SOUND		MEDIAL /d/ SOUND	
/tatlong/	("three")	/tadlong/	("straight")
/sita/	("site, place")	/sida/	("silk")
/dato'/	("rich; a ruler")	/dado'/	[nickname]
/batóng/	("large rope net")	/badóng/	[nickname]

FINAL /t/ SOUND

/ǥumpat/	("jump, dive")
/ǥukát/	("ransom; pay price for")
/panit/	("skin")
/ʼutót/	("flatulence")

FINAL /d/ SOUND

/ǥumpad/	("be distant")
/ǥukád/	("dig into")
/panid/	("page")
/ʼutód/	("cut into segments")

2,5. /k/ THE VOICELESS VELAR STOP [spelled "k" by Aklanons] is formed by placing the back of the tongue firmly against the velum. The exact point of contact varies, depending on neighboring sounds; but in all cases, the /k/ of Aklanon is unaspirated, and sounds like the American English /k/ [spelled "ck" or "c"] in the words:

"pack, tickle, stock, tactic, exacting"

2,5. NOTE: Sometimes, when the /k/-sound precedes the voiced velar fricative /ǥ/, some Aklanons pronounce the /k/-sound as a VOICELESS VELAR FRICATIVE [/x/], as in the words:

/akǥan/ ("Aklan") sometimes pronounced [axǥan]
/mukǥat/ ("open up the eyes") sometimes pronounced [muxǥat]
/ʼinakǥanón/ ("speak Aklanon") sometimes pronounced [ʼinaxǥanón]

Hence, this sound is an allophone (another way of pronouncing) of the /k/-sound, and would be transcribed in brackets as [x] (signifying an allophone) rather than in slanted lines (signifying a phoneme). (See Unit Three for an explanation of these terms.)

2,6. /g/ THE VOICED VELAR STOP [spelled "g" by Aklanons] is formed like the /k/, but with the addition of voice. Also like the /k/, the exact point of articulation depends upon the neighboring sounds. It sounds generally like the American English /g/ in the words:

"god, grain, gable, soggy, tag, pigpen"

Some minimal pairs in Aklanon based on the /k/ and /g/ sounds are:

INITIAL /k/ SOUND

/kabáy/	("honefully")
/kabi'i/	("last night")
/kamó/	("you" [plural])
/kutom/	("intense" [of color])

MEDIAL /k/ SOUND

/abokado/	("avocado")
/baka/	("cow")
/bakoǥ/	("cook in bamboo")
/maka-/	[ability verb prefix] ("can")
/naka-/	[perfective verb prefix]

FINAL /k/ SOUND

/ǥubak/	("hasten maturation")
/tabak/	("long curved knife")
/tuǥok/	("look, stare")
/tabók/	("across; the other side")
/haǥakhak/	("laugh boisterously")

INITIAL /g/ SOUND

/gabáy/	("float with")
/gabi'i/	("night, evening")
/gamó/	("messy")
/gutom/	("hunger")

MEDIAL /g/ SOUND

/abogado/	("lawyer")
/baga/	("glowing embers")
/bagoǥ/	("coconut shell")
/maga-/	("will") [future verb prefix]
/naga-/	[present, imperfective verb prefix]

FINAL /g/ SOUND

/ǥubag/	("twist")
/tabag/	("wild, undomesticated")
/tuǥog/	("sleep")
/tabóg/	("scare away")
/haǥaghag/	("loosely woven")

2,7. /'/ THE GLOTTAL STOP [usually only spelled in medial position as "-" by Aklanons] is produced by an abrupt cutting-off of air by the glottis, or vocal bands. Although it is actually quite frequent in English, it goes unnoticed since it is not essential to meaning and since no real minimal pairs exist. In English, it often appears at the beginning of words which are spelled as beginning with a vowel, particularily when one is giving contrastive stress as in "I said 'am', not 'is'." It also occurs between the two parts of the negative expression often written as "hnh-hnh" which we would transcribe as /'a''ah/.

The glottal stop is generally not spelled out in the common writing of Aklanon. It never is spelled out when it occurs in initial position of words; and no common spelling has been adopted to represent it in final position of words, though some have tried to introduce the Tagalog system of accentuation, the grave /`/ used to show final glottal stop, while the acute /´/ is used to show stress. The word pronounced /bata/ (meaning "bathrobe") would be spelled "bata", while the word pronounced /bata'/ (meaning "young") would also be spelled "bata", or else "batà" by those few who try to note the difference in pronounciation. Since the general practice, however, is to leave the final glottal unmarked and to understand which word is meant through context, we must accept it as such, since history has proven that common or general practices endure. This form of spelling obviously presents the foreign learner with some difficulties, but he will have to learn the differences just as the Aklanon child does, through practice and discovery by context.

Since our present unit is concerned with the phonology and structure of spoken Aklanon it is linguistically essential to adopt some symbol which can be universally used for the glottal stop in all positions. Our choice has been the /'/ since it will remind the foreign learner of its presence, and yet will not interrupt the native speaker's reading or understanding of the examples. Some authors (like Reid and Wolff) use the symbol /q/, but use of this symbol has proven confusing to both foreign learners and native speakers alike. We justify our use of /'/ because: (a) it adequately represents the glottal stop and yet is not cumbersome to the reader; (b) it causes both native speakers and non-native learners of the dialect to pause and evaluate its meaning, since, after all, it is a true consonant and is so crucial to many words it deserves transcription and treatment; and (c) it can be quickly learned and understood and should not long interfere with the reading of the examples. We hope this transcription will be acceptable to all users of this text.

Note the following minimal pairs contrasting the glottal sound with other sounds:

INITIAL /'/ SOUND CONTRASTED WITH INITIAL /h/ SOUND

/'a'/	[exclamation: "what!"]	/ha'/	[interjection: "yes?"]
/'agum/	("taste; receive due")	/hagum/	("soak")
/'alín/	("do what?; find the matter")	/halín/	("move from; evacuate")
/'umán/	("repeat; undo")	/humán/	("finished; accomplished")
/'awa'/	("space")	/hawa'/	("give way")
/'ayág/	("sift out")	/hayág/	("clear; established")
/'una'/	("present; already existing")	/huna'/	("thought")

MEDIAL /'/ SOUND CONTRASTED WITH MEDIAL /h/ SOUND

/ba'o'/	("snail")	/baho'/	("odor, bad smell")
/ka'on/	("eat")	/kahon/	("case, carton")
/bug'at/	("heavy")	/bughat/	("relapse, get sick again")

MEDIAL GLOTTAL SOUND CONTRASTED WITH ITS ABSENCE

/bag'o/	("new")	/bago/	("before, prior to")
/haǵ'o/	("pestle")	/haǵo/	[a type of lizard]
/man'o/	("how much? to what degree?")	/mano/	("right" [opposite of left])
/taǵ'as/	("wild, irresponsible")	/taǵas/	("seep through")

FINAL GLOTTAL SOUND CONTRASTED WITH ITS ABSENCE (OPEN VOWEL)

/baga'/	("lungs")	/baga/	("glowing embers")
/baho'/	("odor, bad smell")	/baho/	("bass [fiddle], low sounding")
/bangko'/	("bench, seat")	/bangko/	("bank [for money]")
/bata'/	("young, youthful")	/bata/	("bathrobe")
/sako'/	("hurry, rush; be busy")	/sako/	("sack")
/tubo'/	("growth, interest")	/tubo/	("sugar cane")

FINAL GLOTTAL SOUND /'/ CONTRASTED WITH FINAL /h/

/linti'/	("lightning")	/lintih/	("goggles")
/paǵá'/	("eraser")	/paǵáh/	("red ant")

2,7. NOTE: There are actually three sorts of final vowel sounds in Aklanon, those that are closed with the glottal sound, those that end in final /h/-sound, and those that are open. The criterion for making this distinction is drawn from the phenomenon of suffixation. When final suffixes are added, for example /-an/ or /-on/, each type of vowel behaves in its own way.

(1) THE GLOTTALIZED VOWEL SOUND usually shows consonant gemination (see Unit Four, Section 9)-- /bata'/, for example, when suffixed becomes /kabata''an/, or /puti'/ becomes /kaputi''an/.

(2) THE VOWEL FOLLOWED BY /h/ also shows consonant gemination--/botoh/ generally is pronounced as /botohhan/ or /basah/ becomes /basahhon/.

(3) THE OPEN VOWEL is usually lost (if an /a/) or changed to a semivowel (if /i/ or /o/)-- /pangasawa/ becomes /pangasaw'on/, /'iti/ becomes /ityan/, and /tubo/ becomes /katubwan/

3. FRICATIVES. The characteristic of a fricative is noise produced by the stream of breath passing through the constricted opening between an articulator and a point of articulation. When fricatives are voiced, two kinds of sound are present at the same time: the voice or glottal tone, and the local friction-noise.

3,1. /f/ THE VOICELESS LABIO-DENTAL FRICATIVE [spelled as "f" by Aklanons, though sometimes reduced, and, hence, spelled as "p"] is produced by bringing the lower lip close to or against the edge of the upper teeth, so that the breath passing through may be heard. The sound is not native to Aklanon, but has been adopted occasionally in initial position only in such words as:

/frangkah/	("be frank")	/farenhiyet/	("Fahrenheit")
/filipinas/	("the Philippines")	/filips/	("Philips")

Very often, this fricative is reduced to a stop /p/ as in:

/permi/	("always"), from the Spanish "firme"
/presko/	("refreshing"), from the Spanish "fresco"
/petsa/	("date"), from the Spanish "fecha"

3,2. /v/ THE VOICED LABIO-DENTAL FRICATIVE [spelled "v" by Aklanons, except when reduced to the /b/-sound and is also spelled as "b"] is made like /f/, but with the addition of voice. Although the sound is not native to Aklanon, it does occur in certain names as a result of overcorrection based on English pronunciation of Spanish spelling. The distinction between /v/ and /b/ has been lost in Spanish for several hundred years, though there is a distinction retained in the spelling. Where the Spanish spelling evidences a "v", some words are pronounced with /v/ rather than the Spanish and natural Aklanon /b/:

/davíd/	("David")	/asevedo/	("Acevedo")
/viktor/	("Victor")	/valentin/	("Valentine")

Most often, however, it remains in both spelling and pronunciation as the stop /b/ just like in the original Spanish pronunciation (though not in the Spanish spelling):

/bisaya'/ ("Visayan"), from the Spanish "Visayas"
/bisita'/ ("visitor"), from the Spanish "visita"
/biolin/ ("violin"), from the Spanish "violin"
/bolkan/ ("volcano"), from the Spanish "volcan"
/bapor/ ("ship"), from the Spanish "vapor"
/abokado/ ("avocado"), from the Spanish "avocado"

3,3. /s/ THE VOICELESS ALVEOLAR SIBILANT [spelled "s" by Aklanons] is usually made by producing a somewhat deep groove in the center of the tip of the tongue, forming a channel through which a stream of air is directed at the lower edge of the upper front teeth. The tip is variously placed, depending on the position of the /s/ in the word being uttered; in some cases the speaker himself varies the position as a matter of personal preference. Some common Aklanon words with the /s/-sound are:

/s/ IN INITIAL POSITION

/sanda/	("they")	/sapat/	("animal")
/samít/	("taste; try")	/silàk/	("sunlight, sunshine")
/si'in/	("where?")	/simbah/	("go to church, worship")

/s/ IN MEDIAL POSITION

/'asóh/	("smoke")	/'asín/	("salt")
/'isíw/	("baby chicken, chick")	/'isót/	("little, small")
/gisi'/	("torn")	/pusá'/	("broken [glassware or china]")

/s/ IN FINAL POSITION

/bagás/	("sand")	/'atrás/	("back up, reverse")
/gatas/	("milk")	/hugas/	("wash off [dishes]")
/polís/	("police")	/puǵos/	("worth, value")

3,3. NOTE: Sometimes the pronunciation of the /s/-sound is made by directing the stream of air against the alveolar ridge, rather than against the teeth, producing a sound akin to the English /sh/ as in "sheet" or "she" making the VOICELESS FRONTO-PALATAL SIBILANT. This is only a variation of the /s/-sound, and hence it would be an allophone transcribed as [sh]. No true minimal pairs exist in the dialect to warrant its treatment as a separate phoneme. Although this type of allophone might be considered common in some cases, it is looked upon as carelessness of pronunciation and would not be accepted in formal or more prestigous speech. We only mention it here to account for its occurance as an allophone of the /s/-sound in some Aklan speech communities.

3,4. /ǥ/ THE VOICED VELAR FRICATIVE [spelled "e" by Aklanons] has been mentioned in the first unit as a sound unique to Aklanon among the West Visayan dialects. It is produced by placing the back of the tongue firmly against the velum (much like for the /k/), and passing a stream of breath through the resulting constricted opening, plus the addition of voice (much like the /g/). It could be called a "FRICATIVE /Ǥ/", or for matters of exemplifying its pronunciation to the beginner, a "GARGLED /Ǥ/-SOUND". It occurs in all positions:

INITIAL /ǥ/ SOUND

/ǥa'ay/	("dry, withered")	/ǥab'as/	("fresh [from the sea]")
/ǥagnat/	("fever")	/ǥa'ung/	("ask permission")
/ǥubot/	("understand")	/ǥumǥum/	("incubate, hatch an egg")
/ǥukás/	("homecoming-gift")	/ǥunang/	("mire, mud")

MEDIAL /ǥ/ SOUND

/'aǥam/	("wise, intelligent")	/'aǥoka'it/	("egg shell")
/baǥáy/	("house")	/baǥangaw/	("rainbow")
/kuǥon/	("cooking pot")	/duǥóm/	("dark, not bright")

FINAL /ǥ/ SOUND

/buroǥ/	("jellyfish")	/bu'óǥ/	("get, fetch")
/damoǥ/	("thick")	/habóǥ/	("blanket")
/putóǥ/	("shortened, clipped off")	/sugaǥ/	("gamble")

Some foreign learners of the dialect, seeing the /ǥ/ spelled as "e" and also having great difficulties in reproducing the sound accurately at first, pronounce the /ǥ/ as a /y/-sound. Although the /y/ exists in another West Visayan dialect (Romblon) as a reflex of many Aklanon /ǥ/-sound words, the introduction of this /y/-sound into Aklanon can be seen as a fallacy in the following MINIMAL PAIRS:

/ǥabi/	("special; single out")	/yabi/	("key")
/ǥawa'/	("[spider] web")	/yawa'/	("Satan; devil")
/'aǥam/	("wise, intelligent")	/'ayam/	("dog")
/tuǥo'/	("drip, drop")	/tuyo'/	("soy sauce")
/habóǥ/	("weave")	/habóy/	("throw, heave")
/saǥsaǥ/	("iron")	/saysay/	("relate, narrate, tell")

Folk linguistics in nearby provinces (and sometimes in Aklan itself) relates that Aklanon does not have an /l/-sound, that it only has /ǥ/. They deduce this from the fact that Aklanon has a /ǥ/ even where most of the other West Visayan dialects have /l/--as in /salamat/ for "thank you" (which is /saǥamat/ in Aklanon) or /lang/ for "just, only" (which is /ǥang/ in Aklanon). This tenet is simply not true. Even if many instances of /l/ in other related dialects occur as /ǥ/ in Aklanon, Aklanon still maintains a distinction between the /l/ and /ǥ/ and contains both sounds, as can be seen in the following MINIMAL PAIRS between /ǥ/ and /l/:

/ǥana/	("coconut oil")	/lana/	("wool")
/ǥokó/	("recline on all fours")	/lokó/	("fool")
/haǥo'/	("lizard")	/halo'/	("mixed")
/paǥá'/	("eraser")	/palá'/	("flat-nosed")
/daǥdaǥ/	("strike with intermittently")	/daldal/	("long-winded [talker]")

We shall come to this again when we discuss the /l/-sound (in Section 6, this unit).

Although we called the /ǥ/ a "fricative /ǥ/", it differs sharply from the actual /g/-sound:

INITIAL /ǥ/ SOUND		INITIAL /g/ SOUND	
/ǥabi/	("special; single out")	/gabi/	[the "gabi" plant]
/ǥana/	("coconut oil")	/gana/	("desire, taste")
/ǥusok/	("having famished eyes")	/gusok/	("rib")

MEDIAL /ǥ/ SOUND		MEDIAL /g/ SOUND	
/baǥay/	("organize; set up framework")	/bagay/	("tune [an instrument]")
/baǥoǥ/	("dried fish")	/bagoǥ/	("coconut shell game")
/huǥas/	("perspire")	/hugas/	("wash off [dishes]")
/saǥaʼ/	("blame; strain out")	/sagaʼ/	("divide, dismember")
/ʼuǥan/	("rain")	/ʼugan/	("light [weight]")
/buǥos/	("alternate, change off")	/bugos/	("counterfeit, fake")

FINAL /ǥ/ SOUND		FINAL /g/ SOUND	
/bakoǥ/	("slash, whip")	/bakog/	("bone [of fish]")
/bungoǥ/	("deaf")	/bungog/	("stupid")
/busoǥ/	("large seed")	/busog/	("satisfied, full [stomach]")
/ʼisoǥ/	("move backward")	/ʼisog/	("courage, daring; belligerency")

This sound is rightfully thought by people from other dialect-speaking areas to be a principal characteristic of the Aklanon tongue. A great deal of its overall vocabulary bears the sound. Words in the proto-language (see Unit One, Section 3 and Appendix 2) which contained /l/ or /d/ have reduced to the /ǥ/. This change is also a phenomenon which has occured more recently. Certain words borrowed from the West have been Aklanonized or assimilated. In the Spanish --

"lagare"	has become the Aklanon	/ǥagari/	("saw [tool in carpentry]")
"corral"	has become the Aklanon	/koráǥ/	("fence")
"casar"	has become the Aklanon	/kasáǥ/	("marry")

Due to the people's spelling of the /ǥ/-sound as an "e", the common man-on-the-street sometimes calls out to "Victory Joe" as "Hi, Joe", actually pronounced /hi joǥ/.

We have shown how the /ǥ/ appears in all positions above. However, it principally occurs with the vowels /a/ and /o/. It rarely occurs with the /i/, usually only with suffixes:

/bakǥi/ ("be bought for") which is from "bakae" plus the suffix "-i"
/hambaǥi/ ("be spoken to") which is from "hambae" plus "-i"

The relationship of the fricative /ǥ/-sound and the Aklanon /l/-sound is discussed later on in this unit, Section 6. Further discussion also occurs in the next units, particularily Unit Three, Section 7, Numbers 4-5.

3.5. /h/ THE VOICELESS GLOTTAL FRICATIVE [spelled as "h" by Aklanons] is formed with the oral cavity totally unobstructed, and with a very slight fricative sound. Very often there is no fricative sound at all, giving the impression of a voiceless or "open" vowel.

We have already compared this sound with the glottal stop to some degree. Further illustrations or MINIMAL PAIRS are as follows:

INITIAL /h/ SOUND		INITIAL /ʼ/ SOUND	
/hapín/	("cover")	/ʼapín/	("side with")
/hilo/	("thread")	/ʼilo/	("orphan")

MEDIAL /h/ SOUND	
/bahőǥ/	("big, large")
/ǥahin/	("old coconut")
/tahő/	("ginger tea")

MEDIAL /'/ SOUND	
/ba'őǥ/	("trunk, footlocker")
/ǥa'in/	("wicked, evil; ugly")
/ta'ő/	("give")

FINAL /h/ SOUND	
/lintih/	("goggles")
/paǥáh/	("red ant")

FINAL /'/ SOUND	
/linti'/	("lightning")
/paǥá'/	("eraser")

When an /h/-sound occurs in the final position, it is usually not spelled by Aklanons. However, when suffixes are added, this /h/ becomes quite apparent and gets into the spelling:

"simba(h)"	("worship")	"simbahan"	("church")
"eskuyla(h)"	("student")	"eskuylahan"	("school")
"tinda(h)"	("goods for sale")	"tindahan"	("market [place]")
"iba(h)"	("accompany")	"kaibahan"	("companion")
"basa(h)"	("read")	"basahon"	("will be read")
"boto(h)"	("vote")	"botohan"	("will be voted for")
"tawo(h)"	("person")	"tawohon"	("populated")

Because of this phenomenon, the /h/ is transcribed phonemically on any words which, when suffixed, take an /h/. The reader is referred to our previous discussion on the three different types of vowel sounds in Aklanon (this unit, Section 2,7. NOTE).

4. AFFRICATES are not native to Aklanon. They have been borrowed from other languages and produce a great deal of difficulty for those unskilled in pronouncing them. In many cases, foreign words having affricates have been reduced or changed to combinations of local sounds which are easier to pronounce or reproduce. However, with the rise in literacy and greater contact with other languages, the sounds have become adopted and are phonemes of the language, since their mispronunciation is already considered foreign by most speakers. They deserve at least cursory treatment.

An affricate is basically a stop (see section 2, this unit) with a release which is sufficiently slow enough to produce a momentary fricative effect before the next sound begins.

4,1. /c/ THE VOICELESS ALVEOLAR AFFRICATE [spelled "ch" by Aklanons, or else "ts" if and when it is reduced] is formed by bringing the tip of the tongue to the alveolar ridge (somewhat near the position for the English /t/), and then immediately withdrawing it, but somewhat more slowly than in the release of the English /t/, so that a distinct but brief fricative sound is heard. It is equivalent to the "ch" or "tch", "t" or "ct" of the English:

"hatchet, church, pitcher, picture, nature, bench"

The symbol we have adopted for our transcription is /c/, since: (a) the "c" is otherwise unused in Aklanon spelling, except as a substitute for the /k/-sound; (b) a similar symbol (/č/) is commonly used by linguists; and (c) it is easily accessable on the typewriter. The /c/-sound is marginally phonemic, occuring in the following words in Aklanon:

INITIAL POSITION			
/cicaron/	("puffed pork rind")	/caca/	("the cha-cha dance")
/cans/	("chance, raffle")	/ca/	("tea")

MEDIAL POSITION :

/lecón/	("roast pig")	/caca/	("the cha-cha dance")
/cicarón/	("puffed pork rind")	/picay/	("endive [local pechay plant]")

FINAL POSITION

/carc/	("church")	/kac/	("catch!" [used in baseball game])

Sometimes the reduction of /c/ is to the local /ts/-sound combination, as in:

/litsón/ ("roast pig"), instead of /lecón/
/tsa/ ("tea"), instead of /ca/
/tsitsarón/ ("puffed pork rind") instead of /cicarón/

However, there are some words where the reduction is unacceptable to native speakers, and hence the /c/-sound becomes definitely phonemic to Aklanon:

/cinelas/ ("sandals"), is never pronounced /tsinelas/, though sometimes /sinelas/
/ceki/ ("check"), is never pronounced /tseki/
/cans/ ("chance, raffle ticket"), is never pronounced /tsans/
/caca/ ("the cha-cha dance"), is never pronounced /tsa-tsa/.

4,2. /j/ THE VOICED ALVEOLAR AFFRICATE [spelled "j" by Aklanons, or else "dy" if and when it is reduced] is formed in the same manner as /c/, but with the addition of voice. It is equivalent to the "j", "dg", "g", or "ge" spelling of the same sound in English words:

"judge, badges, pledged, gentle, Jack, range"

The symbol we have adopted for the sound is /j/ since this letter is not native to the Aklanon alphabet and since Aklanons themselves use the letter to represent the borrowed sound and/or spelling. Since it is our present purpose to transcribe spoken Aklanon and not written, the adoption of this symbol with only this affricate sound represented by it seems justifiable. Note the transcription of the sound in the following words:

INITIAL POSITION

/jaj/	("judge")	/joyn/	("join, enter")
/jas/	("jazz")	/janetor/	("janitor")
/jet/	("jet")	/jo/	("Joe")
/jeri/	("Jerry")	/jorj/	("George")

MEDIAL POSITION

/enjóy/	("enjoy, have a good time")	/eyjaks/	("Ajax")

FINAL POSITION

/jaj/	("judge")	/jorj/	("George")

Quite often the /j/-sound reduces to the native /dy/-sound combination, as in:

/dyanitor/	("janitor")	/dyoyn/	("join, enter")
/indyoy/	("enjoy, have a good time")	/dyo/	("Joe")

However, as with the /c/, there are some words where this reduction to /dy/ is unacceptable to native speakers, and the /j/-sound can be considered phonemic [marginally] to the dialect:

/jet/	("jet"), never /dyet/	/juwn/	("June"), never /dyuwn/
/jiyp/	("jeep"), never /dyip/	/jaj/	("judge"), never /dyady/

5. NASALS. In the production of a nasal, the oral cavity is completely stopped at the oint of articulation; but with the velum lowered, both air and sound pass through the nasal avity and out of the nostrils. Nasals occur in the same positions where stops occur. There re three in Aklanon.

5,1. /m/ THE VOICED BILABIAL NASAL [spelled "m" by Aklanons] is produced by closing he lips tightly while the velum is lowered and the larynx (vocal chords) produce voice. It ccurs in all positions in Aklanon, as can be seen in the following examples:

INITIAL POSITION

/maháǥ/	("dear, expensive")	/mitlang/	("pronounce")
/mana/	[enclitic particle:"it is said"]	/minuro'/	("settlement, sitio")
/matá/	("eye")	/mukǥat/	("open up the eyes")

MEDIAL POSITION

/amo/	("foreman, lord, master")	/hampang/	("play; play with")
/hamtak/	("green beans")	/sum'oǥ/	("have enough, satiated")
/timsog/	("become strong or healthy")	/sumwan/	("tinder-log")

FINAL POSITION

/an'om/	("six")	/gutom/	("hunger")
/'inóm/	("drink")	/tanom/	("plant")
/ha'om/	("prepared, ready")	/'aǥam/	("wise, intelligent")

5,2. /n/ THE VOICED DENTAL NASAL [spelled "n" by Aklanons] is made with the tongue in position for Aklanon /d/, but with the velum lowered, and voice from the larynx. Again, like /m/ it occurs in all positions:

INITIAL POSITION

/na/	("now" [particle])	/niswak/	("extremely thin")
/namók/	("mosquito")	/nusnus/	("scrub")
/nigo/	("winnowing basket")	/nu'oǥ/	("regret")

MEDIAL POSITION

/an'om/	("six")	/'into'/	("wheedle, convince")
/anwang/	("carabao")	/'intok/	("small, short")
/sin'o/	("who?")	/sunlog/	("tease")

FINAL POSITION

/-(h)an/	[common suffix]	/-(h)on/	[common suffix]
/ngipon/	("tooth")	/sip'on/	("mucus; cold [sickness]")
/bangon/	("arise, get up")	/tipon/	("gather, collect")

5,3. /ng/ THE VOICED VELAR NASAL [spelled "ng" by Aklanons] is formed with the ack of the tongue against the velum, which is slightly dropped so as to open a passage from he pharynx to the nasal cavity. As in the case of /k, g, ǥ/, the exact point of articulation epends on the environment with neighboring sounds. In English /ng/ never appears initially it does appear medially and finally as in "singing" or "thing") and presents English speaking earners of Aklanon and other Philippine languages with some degree of difficulty in articulaion. Such foreign-learners of the dialect will need to practice the sound in all positions:

INITIAL POSITION

/nga/	[linking marker]
/ngaǵan/	("name")
/ngagngag/	("palate [of mouth]")
/ngawa/	("wonder, marvel at")
/ngilo'/	("gum [of mouth]")
/ngiya'/	("laugh senselessly")
/ngisi/	("laugh silently")
/nguǵob/	("growl, roar")

MEDIAL POSITION

/bangód/	("because [of]")
/bangos/	("milk fish")
/mingaw/	("lonesome, lonely")
/hangaǵ/	("joke")
/ʔungod/	("very much [so]")
/sungod/	("pout, mope")

FINAL POSITION

/buǵong/	("medicine")
/kuǵang/	("insufficient, lacking")
/singsing/	("ring")
/mangmang/	("idiot")
/dingding/	("wall")
/alibangbang/	("butterfly")

5,4. MINIMAL PAIRS BASED ON THE VARIOUS NASAL SOUNDS:

/m/-SOUND	
/mo/	("your")
/mana/	("it is said" [particle])
/mano/	("right [opposite of "left"])
/ʔama/	("father")
/ʔumah/	("field, plantation")

/n/-SOUND	
/no/	[tag marker: "isn't that so?"]
/nana/	("his/hers")
/nano/	("what?")
/ʔana/	("his/hers")
/ʔunah/	("go ahead, precede")

/n/-SOUND	
/na/	[particle: "now"]
/ʔuman/	("repeat, do again")
/ʔuna'/	("there, over there")
/mana/	[particle: "it is said"]
/buǵan/	("moon, month")
/nusnus/	("scrub")
/ʔunód/	("flesh")

/ng/-SOUND	
/nga/	[linking marker]
/ʔumang/	("be confused; become crazy")
/ʔunga'/	("child")
/manga/	[plural marker]
/buǵang/	("cock fight")
/ngusngus/	("whine, whimper")
/ʔungód/	("very much [so]")

Since Americans have difficulty in differentiating the /ng/-sound and an /ng/-sound followed by a /g/, the following minimal pairs are included for the purpose of drilling those who find such pairs difficult:

/ng/-SOUND	
/banga'/	("vase, jar")
/ǵangaw/	("fly")
/manga/	[plural marker]

/ngg/-SOUND	
/bangga'/	("ambush")
/ǵanggaw/	("vinegar")
/mangga/	("mango")

NOTE: Although our transcription follows that of the local spelling (namely "ng") for the voiced velar nasal, it should be recalled that these two letters represent a single sound. We follow the local spelling in our transcription since it is so readily accessable on the typewriter. The standard linguistic symbol for the voiced velar nasal is /ŋ/.

6. /l/ THE VOICED ALVEOLAR LATERAL [spelled "l" by Aklanons] is made with the tip of the tongue touching the alveolar ridge, but with an opening on both sides to permit some passage of air. It is similar to the English /l/-sound in the words:

"lea, link, loot, glance, black, lesson"

but with the tongue set in the position to make an /i/-sound rather than in the position to make an /a/-sound as in English.

We have already mentioned that folk linguistics sometimes holds that Aklanon has no /l/, that it only has /ǥ/. We pointed out that this was simply not true (see this unit, Section 3, 4). First of all, we find /l/ in an environment with /i/; we rarely, if ever, find /ǥ/ in the same sort of environment. Note /l/ occurs in all positions with /i/:

INITIAL POSITION OF /l/

/libak/	("gossip, backbite")	/libag/	("off key, flat")
/libang/	("console, assure")	/libod/	("wander aimlessly")
/likdus/	("indirect")	/lilo'/	("whirlpool")
/limog/	("voice")	/limpak/	("chip, small piece [of something]")
/likőd/	("back")	/libhang/	("dilute")

MEDIAL POSITION OF /l/

/alila'/	("raise, nurture, bring up")	/'ila'/	("like, love, want")
/alima/	("hand")	/'ilo/	("orphan")
/uling/	("charcoal")	/olitawo/	("bachelor, sire")
/ulihi/	("late, afterwards")	/'uli'/	("return; go home")

FINAL POSITION OF /l/

/barfl/	("gun; shoot")	/kawil/	("deep sea fishing")
/puril/	("lie, deceive")	/sutfl/	("naughty")
/tiltil/	("chip [off]")	/pensil/	("pencil")

Secondly, minimal pairs can be given which show both /l/ and /ǥ/ to be significant phonemes of Aklanon:

OCCURANCE OF /l/ SOUND		OCCURANCE OF /ǥ/ SOUND	
/lapad/	("liquor, alcoholic beverage")	/ǥapad/	("wide, expansive")
/pala/	("shovel")	/paǥa-/	[prefix denoting "fond of"]

N.B. Other minimal pairs of /ǥ/ and /l/ have been given in this unit, Section 3, 4.

Thirdly, in current Aklanon the /l/ can be a morphophonemic variant of /ǥ/ whenever the process of infixing "-in-" occurs or whenever a word with with medial /ǥ/ undergoes the process of metathesis:

ROOT WORD WITH /ǥ/		MORPHOPHONEMIC VARIANT WITH /l/	
/ǥa'ga'/	("boil in water")	/lina'ga'/	("boiled in water")
/ǥahűg/	("naughty, misbehaved")	/linahűg/	("acting naughty, misbehaving")
/ǥumot/	("moss")	/linumot/	("covered with moss")
/suǥőd/	("enter")	/sudlan/	("will be entered")
/puǥos/	("worth, value")	/puslan/	("will be given value")
/baǥos/	("revenge")	/baslan/	("will be revenged [upon]")
/buǥos/	("alternate")	/buslan/	("will be alternated with")

Further explanation of these last two forms of morphophonemic variants can be found in Unit Four; Section 7, 4 discusses the change of /ǥ/ after the -in- infix, and Section 8, 2 discusses the process of metathesis.

These three illustrations should adequately prove that /l/ is a real phoneme native to current Aklanon speech. The idea that /ǥ/ is the true Aklanon sound, and that /l/ is not native may have been born in the folk linguistics due to the idea that "pure Aklanon" or prestige forms of the dialect generally make use of words containing the /ǥ/ or "ea" sound.

7. /r/ THE VOICED ALVEOLAR FLAP [spelled "r" by Aklanons] is produced by the tip of the tongue, which briefly touches the alveolar ridge, along with voice from the larynx. In some areas close to Kinaray-a or among Hinaray-a speakers, the tip of the tongue is set momentarily into vibration, which produces a trill, but this is not the case with typical Aklanon, and this trilled /r/ would only be an allophone of the /r/ sound, and might be transcribed as [ɍ].

The usual Aklanon /r/ is somewhat approximated in the following English words:

"latter, matter, fatter, fodder, edited"

or the British English pronunciation of "very".

Aklanon has a very limited vocabulary with the initial /r/-sound, most of the words being borrowed from foreign languages:

INITIAL /r/ SOUND			
/radya/	("rajah")	/relos/	("secret pocket")
/ransio/	("spoil, rot")	/renta/	("rent")
/rayna/	("queen")	/repulyo/	("cabbage")
/rayos/	("spoke [of a wheel]")	/resibo/	("receipt")
/regalo/	("gift")	/rilis/	("rail[way]")
/regular/	("consistent, normal")	/rima/	("breadfruit")
/rehas/	("iron bars")	/ripa/	("raffle")
/relihiyon/	("religion")	/ritaso/	("leftovers")
/rebolusyon/	("revolution")	/riklamo/	("complaint")
/relo/	("clock, [wrist]watch")	/rosa/	("rose; pink")
/rosarito/	("rosary")		

This above list just about constitutes all the words with initial /r/ in current use in Aklanon. The only native words which begin with /r/ are the topic marker, the deictics (place words), and an enclitic adverb:

/ro/	[topic marker], with an alternate form	/do/
/raya/	("this [near me]")	/daya/
/ruyon/	("that [near us]")	/duyon/
/ran(h)ấ'/	("that [near you]")	/dan(h)ấ'/
/ratő/	("that [far away]")	/datő/
/riya/	("here [near me]")	/diya/
/runa'/	("there [near us]")	/duna'/
/rinhấ'/	("there [near you]")	/dinhấ'/
/ritő/	("there [far away]")	/ditő/
/rayőn/	("consequently")	/dayőn/

However, even if these forms have alternates in /d-/, the alternate /d-/ form is not part of

PRESTIGE AKLANON. To the above list can be added all abbreviations or contractions plus their own particular alternate forms, such as:

/rang/	[abbreviation: ro akon nga]	/dang/
/ring/	[abbreviation: ro imo nga]	/ding/
/ron/	[abbreviation: ruyon]	/don/
/rikara/	[alternate form: riya]	/dikara/

and so on.

Once again, however, the /r/-form is preferred to the /d/-form in more formal speech.

The /r/-sound occurs quite frequently in non-initial positions of many words both indigenous to Aklanon and borrowed from other languages.

MEDIAL /r/ SOUND [native words]	
/barang/	("voodoo")
/burí/	("buri palm")
/giring/	("indented; ruffled")
/guróǥ/	("rough")
/hiráǥ/	("dull, not sharp")
/matarung/	("just, righteous")
/paraw/	("sailboat")
/saráng/	("afford")

MEDIAL /r/ SOUND [borrowed words]	
/ʼarte/	("art, craft")
/ʼarado/	("plow")
/baraha/	("playing cards")
/karitón/	("wheel")
/diretso/	("straight [ahead]")
/harana/	("serenade")
/ʼobrah/	("work, labor")
/siguro/	("probably")

The final /r/-sound generally occurs in foreign-borrowed words:

FINAL /r/ SOUND	
/ʼasukar/	("sugar [white]")
/konfessár/	("confess")
/ʼestár/	("live [at], dwell")
/harbor/	("harbor; port")
/lugár/	("place")
/meyor/	("mayor")
/panglabár/	("wash face [with towel]")
/pasyar/	("promenade; wander")
/preparár/	("prepare")
/samar/	("Samar")
/tumár/	("take medicine")
/tukár/	("play [an instrument]")

Although folk linguistics narrates the /r/ is not a native Aklanon sound, and that it is borrowed from foreign languages, we find from the above stated examples that /r/ is, in effect, a significant phoneme of current Aklanon speech. The theory of folk linguists not only is contrary to certain given facts, it even runs counter to the idea of prestige Aklanon which makes use of and prefers /ro/ over /do/, and the /r/-form words over their possible /d/-form alternates.

This brings us to the end of our discussion of the pure consonant sounds. In the following sections, we shall discuss the vowels and the semivowels, which are significantly different phonemes from the consonants. Vowels are the forms which allow consonants to be truly perceived and heard. A consonant, standing alone, is an extremely difficult sound to hear.

8. SEMIVOWELS or VOCOIDS are different from vowels in that they are not found in the center or nucleus of a syllable, and are always found in a consonantal position (that is, they are always in the same syllable with a true vowel). They also are of briefer duration than a vowel.

8,1. /w/ THE VOICED LABIOVELAR SEMIVOWEL is formed by rounding the lips slightly while raising the dorsum of the tongue toward the velum, and then moving it rapidly into position for the next vowel. It might be considered a consonantal version of the Aklanon /o/-sound. It occurs in all positions, and is also spelled "w" by Aklanons:

INITIAL POSITION

/waǥá/	("left [not right]")	/wasak/	("cracked up, destroyed")
/waǥo'/	("eight")	/was'ag/	("scattered")
/walig/	("very young coconut")	/wisik/	("sprinkle with fingers")
/wakaǥ/	("blabber")	/wasay/	("axe")

MEDIAL POSITION

/'away/	("fight")	/bawaǥ/	("forbidden")
/'awas/	("overflow")	/bawang/	("garlic")
/'awat/	("cumbersome")	/'asawa/	("spouse")
/'iwi'/	("tail")	/tawoh/	("person")

FINAL POSITION

/'ayaw/	("leave behind; don't!")	/'isíw/	("baby chicken")
/tawtaw/	("dip up and down")	/asawasaw/	("shower, rain lightly")
/libakaw/	("Libacao [town in Aklan]")	/baliwbaliw/	("ridge of nose")

There is no occurance of /wo/ initially known to the authors, and only the word /tawo/ contains such a combination. Even in this last case, the combination produces a diphthongular effect as /taoo/.

8,2. /y/ THE VOICED FRONTO-PALATAL SEMIVOWEL [spelled "y" by Aklanons] is formed by bringing the front of the tongue close to the palate and back part of the alveolar ridge, with the tip pointing toward the upper teeth. The degrees of separation between the tongue and palate and between tongue and teeth are influenced by the environment with the next or following vowel. It may be considered a somewhat consonantal version of the Aklanon /i/-sound. It occurs in all positions:

INITIAL POSITION

/yabi/	("key")	/yelo/	("ice")
/yasyas/	("milled rice")	/yoyo/	("yo-yo")
/yaya/	("nursemaid, nanny")	/yubit/	("gossip maliciously")

MEDIAL POSITION

/bayáw/	("brother-in-law")	/'ayam/	("dog")
/buyót/	("grab, hold")	/ayad/	("fix, improve")
/buyon/	("dumb, speechless")	/'aya/	("here")
/piyong/	("close the eyes")	/'uyon/	("approve, conform; like")

FINAL POSITION

/paypay/	("beckon, call with hand")	/puypuy/	("tired muscles")
/baybay/	("beach")	/panáy/	("Panay [island]")
/saysay/	("tell, narrate, relate")	/baboy/	("pig")

9. VOWELS have two basic characteristics which distinguish them from any other sounds. First of all, they are formed without any stoppage of the oral cavity or any constriction so narrow as to create local sound. Secondly, they are syllabic or nuclear in that they are the most prominent sounds in the syllables to which they belong, when taken individually. In Aklanon, no syllable exists without a vowel, and with the exception of diphthongs (see Section 10), there is only one vowel per syllable. Just about the only exception to this is the hiss so commonly used to catch the attention of another person, which is syllabic, but which has no vowel at all: /pssst/.

Aklanon has a total of five vowel sounds, three of which are native to the dialect, and two of which have been adopted under Spanish and/or English influence, but which have become phonemic to at least some degree. Before treating each vowel individually, it is best to view the criteria or dimensions of vowel sounds:

(a) HIGH, MID, and LOW refer to the tongue height or the height of the highest part of the tongue during the pronunciation of a vowel. In the English words

"beet, bit, bait, bet, bat, bot"

we see the tongue dropping successively (along with the jaw). These six sounds can be separated two-by-two into the qualities of: HIGH ("beet - bit"), MID ("bait - bet"), and LOW ("bat - bot").

(b) FRONT, CENTRAL, and BACK refer to the part of the tongue which is highest during the pronunciation of the vowel, whether it is towards the front, middle or back of the mouth. FRONT ("beet"), CENTRAL ("bet"), and BACK ("boot").

(c) TENSE and LAX refer to the degree of relaxation of the tongue in uttering a vowel. Generally open syllables have tense vowels, while closed syllables have lax vowels. For example, in the word /si'in/ ("where") in Aklanon, with the syllabification being /si--'in/ we find the first /i/ open in its syllable (with no consonant following it and attached to it), but the second /i/ is closed (preceded by the glottal /'/ and followed by the /n/). Hence, the first /i/, /si--/, is TENSE, while the second /i/, /-'in/ is LAX. Since no vowels differ solely with regard to tension, it is not necessary to specify this in the definition of each vowel sound. That is to say, any vowel can be either tense or lax, depending on its environment.

(d) ROUND and UNROUND refer to the lips--whether they are relaxed or spread. However, all Aklanon back vowels are round, and all front and central vowels are unround, and no further specification is necessary.

(e) LONG and SHORT refer to the length of pronunciation, which depends very much on the individual environment of each vowel. In general, the tendency is that stressed vowels are longer than unstressed, and that open vowels are longer than closed. For example, the word /saǥamat/ or "saeamat" ("thank you") in Aklanon has three /a/-sounds. The syllabification of the word would be /sa--ǥá--mat/ with the stress on the penultimate syllable. There are two open vowels (sa--) and (ǥa--) and one closed (mat). Of the three, /ǥa/'s vowel is the longest because it is both open and stressed. Of the remaining two, /sa/'s vowel is second longest, because it is open, though not stressed; and /mat/'s vowel is the shortest because it is closed and not stressed.

9,1. /i/ HIGH FRONT VOWEL [spelled "i" by Aklanons] is similar to the sound in the English "seat" or "beat" (when tense in Aklanon), except that the English is somewhat diphthongularized; and similar to the sound in the English "sit" or "bit" (when lax in Aklanon). It occurs in all positions in Aklanon words:

INITIAL TENSE /i/		INITIAL LAX /i/	
/ʼibah/	("accompany")	/ʼit/	[object marker]
/ʼikog/	("tail")	/ʼitlog/	("egg")
/ʼilong/	("nose")	/ʼiswag/	("move over")

N.B. Technically speaking, the above examples are not "initial" since they are all preceded by the glottal stop /ʼ/. However, in spelling the glottal is not transcribed, and hence these are initial sounds to most Aklanons.

MEDIAL TENSE /i/		MEDIAL LAX /i/	
/bili/	("cost, be worth")	/bikwagon/	("clumsy, unskilled")
/sipaʼ/	("kick")	/tikgud/	("gizzard")
/bihod/	("caviar, fish eggs")	/sugid/	("tell, relate")
/pitsay/	("native lettuce, endive")	/bahin/	("part, sector, section")

N.B. The word transcribed /pitsay/ is also pronounced /picay/ and the syllabification in either case is /pi--tsay/ or /pi--cay/ leaving the vowel sound open.

FINAL TENSE /i/		FINAL LAX /i/	
/buli/	("buri palm")	/putiʼ/	("white")
/siki/	("foot")	/ʼihiʼ/	("urine")
/ʼagi/	("pass by")	/tubiʼ/	("water")

N.B. Technically speaking, the final lax /i/ examples are not really "final" in that they are followed by the glottal stop /ʼ/. Once again, we give way to the most common form of spelling which leaves the glottal stop untranscribed, and considers the final /i/ in these cases as literally "final".

9,2. /e/ MID FRONT VOWEL [spelled "e" by Aklanons] is similar to the sound in the English words "say" and "they" (if and when it is tense in Aklanon); and similar to the sound of English "said" and "dead" (if and when it is lax in Aklanon). The sound is generally somewhat diphthongular when it is tense.

The sound was not native to Aklanon and was borrowed, but since has become phonemic. At least one minimal pair exists to show its differentiation from the /i/-sound:

/pareʼ/	("compadre, godbrother")	/pariʼ/	("priest")

The sound does not occur initially, even in borrowings, which reflect only the /i/. However, it does occur medially and finally:

MEDIAL TENSE /e/		MEDIAL LAX /e/	
/feli/	("Fely" [girl's name])	/ceki/	("check")
/pena/	("punishment")	/jet/	("jet")
/pwede/	("worthy; all right, can be")	/permi/	("always")

FINAL TENSE /e/ [Only tense form finally; no occurance of lax /e/ finally]

/fe/	[nickname for "Fely"]	/sigé/	("go ahead, go on")
/kalye/	("street")	/turpe/	("dolt, knave; stupid")
/pwede/	("worthy; all right")	/pare/	("equal; pal, buddy")

The fact that the /e/ is at least marginally phonemic to Aklanon can be seen in that pronunciation of the /i/ in its place on a stressed syllable in borrowed words is unacceptable:

/pwede/ ("worthy; all right") is never pronounced /pwidi/, though sometimes /pwedi/
/sigé/ ("go on, go ahead") is rarely pronounced /sigí/, and when it is, this form is not considered formal, but rather illiterate instead.

However, in an unstressed syllable /i/ and /e/ could be called "unpredictable allophones", in that the /i/ may replace the /e/-sound:

/pwede/	or	/pwedi/			("all right, can be; worthy")
/turpe/	or	/turpi/			("dolt, knave; stupid")
/kalye/	or	/kalyi/			("street")
/lyabe/	or	/lyabi/	or	/yabi/	("key")

Some borrowed words offer no alternatives since they are now so well known:

/ceki/ ("check") is never anything else,
/jet/ ("jet") is never anything else,
/bet/ ("bet, wager") is never anything else.

9.3. /a/ LOW CENTRAL VOWEL (UNROUNDED) [spelled "a" by Aklanons] occurs as in the vowel sound of the following American English words:

"far, father, bomb, cot, not, dock, top, ah"

It occurs in all positions in syllables, and undergoes the least amount of change in quality (tenseness or laxness) of all the vowels:

INITIAL POSITION (but following the glottal sound /ʼ/)

/ʼama/	("father")	/ʼagahon/	("morning")
/ʼanih/	("harvest")	/ʼayoʼ/	("ask; bargain for")
/ʼapin/	("side with")	/ʼaway/	("fight")

MEDIAL POSITION of /a/

/bagás/	("sand")	/pagád/	("palm; fortune")
/kató/	("then, at that time")	/tumbaga/	("copper")
/dahon/	("leaf")	/ramos/	("palm")
/ngawa/	("marvel at, be amazed")	/warang/	("take a walk, wander")

FINAL POSITION of /a/: OPEN		FINAL POSITION of /a/: CLOSED	
/baga/	("embers")	/bagaʼ/	("lungs")
/asawa/	("spouse")	/pagáʼ/	("eraser")
/ʼopa/	("rice husk")	/ʼapáʼ/	("mute, dumb")

9,4. /u/ HIGH BACK VOWEL [generally spelled "u" by Aklanons] like the /i/ sound has two allophones. When tense it sounds quite similar to the American English vowel sounds in the words:

"boot, root, too, tooth, shoe, screw, lieu"

and when it is lax it sounds similar to the American English vowel sound:

"good, book, put, shook, look, foot, hook"

It occurs in all positions in Aklanon words:

INITIAL TENSE /u/	
/ʼutang/	("debt")
/ʼuták/	("a blunted knife")
/ʼuling/	("charcoal")

MEDIAL TENSE /u/	
/bugáw/	("wake up late")
/humáy/	("cooked rice")
/puril/	("lie, deceive")
/sutíl/	("nasty, naughty")

FINAL TENSE /u/	
/ʼabúh/	("ashes")
/sebú/	("Cebu")
/taputapú/	("dust")

INITIAL LAX /u/	
/ʼugsad/	("full moon")
/ʼusʼus/	("slide down; regress")
/ʼuswag/	("advance, progress")

MEDIAL LAX /u/	
/gunting/	("scissors")
/mukgát/	("open up the eyes")
/haʼúm/	("ready, prepared")
/namúk/	("mosquito")

N.B. There is no final lax /u/. In fact the occurance of the final tense /u/ is quite exceptional in Visayan. However, due to foreign influence these few examples illustrate its occurance (rare as it may be).

Note that tense vowels are open in their syllable, while lax vowels are in closed syllables.

9,5. /o/ MID BACK VOWEL, [spelled "o" by Aklanons] is similar to the vowel sound in the American English words "boat", "coal" or "stole" (when tense in Aklanon); and similar to the sound of English "bought", "core" or "store" (when lax in Aklanon). Normally this sound would only be an allophone of the above-mentioned /u/-sound, but foreign influence has already established it as a distinct phoneme, as can be seen in the following MINIMAL PAIRS:

/lolo/	("grandfather")	/lulu/	("Lulu" [girl's name])
/bos/	("boss")	/bus/	("bus")
/poro/	("matches" [abbreviation of "posporo"])	/puro/	("pure")

It now can be found in all positions:

INITIAL TENSE /o/	
/ʼóbus/	("empty, used up, finished")
/ʼobrah/	("work")
/ʼosoh/	("bear")

MEDIAL TENSE /o/	
/goma/	("rubber")
/rosa/	("rose; pink")
/todas/	("overturn; win [at cards]")

INITIAL LAX /o/	
/ʼoktubre/	("October")
/ʼoras/	("hour")
/ʼotso/	("eight")

MEDIAL LAX /o/	
/baboy/	("pig")
/dahon/	("leaf")
/ʼisog/	("brave, daring; belligerent")

FINAL TENSE /o/	
/'apó/	("grandchild")
/nigo/	("winnowing basket")
/tahó/	("ginger tea")
/waǵó/	("eight")

FINAL LAX /o/	
/'ayo'/	("ask [a discount], bargain")
/'igó'/	("fit [into]")
/ngilo'/	("gum [of mouth]")
/sid'o'/	("hiccough")

There are instances where the /o/ sound occurs in more than one position of a word. These are either in words which show reduplication of one syllable, and also in words which have been borrowed from other languages intact:

/boto/	("vote")
/loko/	("fool")
/lolo/	("grandfather")
/komo/	("because")
/somo/	[family name]

/soso/	("breast")
/to'to'/	[pet name for a boy]
/yoyo/	("yo-yo" [child's toy])
/lobo/	("big toy balloon")
/opo/	[the "opo" vegetable plant]

Outside of these exceptional instances, the occurance of the /o/-sound in words is quite predictable in accordance with the following observations:

(1) Final syllables tend to be the mid vowel /o/, particularily if they are open; while non-final syllables tend to have the high vowel /u/:

FINAL SYLLABLE WITH /o/	
/limpyo/	("clean")
/'idto/	("there")
/asó/	("smoke")
/kamó/	("you" [plural])

NON-FINAL SYLLABLE WITH /u/	
/'ulihi/	("later on")
/sungat/	("pry open")
/sugid/	("say, tell")
/'unga'/	("child")

(2) Otherwise an open vowel sound tends to be high /u/, and a closed vowel tends to be mid /o/:

OPEN VOWEL--/u/	
/tsupér/	("chauffeur, driver")
/'upak/	("peeling [of fruit]")
/ǵungib/	("cave")
/tulay/	("bridge")

CLOSED VOWEL --/o/	
/libon/	("woven bag")
/libot/	("go around")
/'ilong/	("nose")
/ka'on/	("eat")

(3) Unstressed vowel tends to be high /u/, except in final syllables, where it is definitely mid /o/; while stressed vowels are generally mid /o/:

UNSTRESSED VOWEL	
/'uwá'/	("none, nothing" [particle])
/'ugáh/	("small marinated fish")
/dáhon/	("leaf")**
/báǵon/	("provisions")**

STRESSED VOWEL	
/bubőn/	("open well")
/suǵód/	("enter, go into")
/tódas/	("overturn; win [at cards]")
/sőbrah/	("too much, surplus")

** Note in these last two examples that the /o/ occurs in the last syllable because it is not stressed.

(4) A final stressed closed syllable can be high /u/ if there is a voiced bilabial:

HIGH DUE TO VOICED BILABIAL	
/namúk/	("mosquito")
/abűh/	("ashes")
/libűn/	("having no holes")
/tabűk/	("across; other side")

EXCEPTION TO THIS RULE	
/ramón/	("Ramon" [name])
/sabón/	("soap")
/'ubós/	("down")
/'ubőh/	("cough")

10. DIPHTHONGS. A simple description of a diphthong is that it is the flow of one vowel into another vowel. The technical matter of articulation could be described at great length. However, modern or current Aklanon has lost the distinction between a true diphthong and the simple combination of a vowel and a semivowel. Generally the Aklanon diphthong as it occurs today can be described as a vowel followed by a semivowel. Instead of calling such a combination a diphthong, we will call it--for our present purposes--a reduction:

REDUCTION	EXAMPLES	
/ay/	/may/	("there is") [existential particle]
	/baybay/	("beach")
	/bagáy/	("house")
	/hugay/	("share, divide")
/aw/	/'adlaw/	("sun, day")
	/'awas/	("overflow")
	/ikáw/	("you" [singular])
	/takaw/	("steal")
/iw/	/'isíw/	("baby chicken")
	/baliwbaliw/	("ridge of the nose")
/oy/	/baboy/	("pig")
	/kahoy/	("tree, wood")
	/sakóy/	[dessert pastry made of flour and water with sugar]
/uy/	/buyót/	("hold, grab")
	/'uyon/	("approve, conform; like")
	/puypuy/	("tired muscles")
/wa/	/wagá/	("left [not right]")
	/walig/	("young coconut")
	/ngawa/	("wonder, marvel at")
/ya/	/yabi/	("key")
	/yatis/	[exclamation: "oh darn"]
	/yaya/	("nursemaid")
	/tiya/	("aunt")
/ye/	/yelo/	("ice")
	/kalye/	("street")
/yi/	/babayi/	("woman")
	/pangadyi'/	("prayer")
/yo/	/tiyo/	("uncle")
	/yoyo/	("yo-yo" [toy])

There are a few word which illustrate true diphthongs in the sense that it is difficult to establish any syllable division or the independent character of a semivowel:

/'owa'/	("none, nothing"), which shows the diphthong	/'oua'/
/'ayam/	("dog"), which shows the diphthong cluster	/'aiam/
/'iya/	("here"), which shows the diphthong cluster	/'iia/
/'uyon/	("approve, conform"), which shows dipthongular	/'oiun/
/tawo/	("person"), which shows the diphthong cluster	/tauo/

11. CONSONANT CHART. This chart is presented as a summary and a review of all the consonant sounds present in Aklanon. Those sounds presented in slanted lines "/ /" are actual phonemes of Aklanon, while those given in brackets "[ ]" are allophones of another sound.

	BILABIAL	DENTAL	ALVEOLAR	VELAR	GLOTTAL
STOPS:					
-VOICELESS:	/p/	/t/		/k/	/ʼ/
-VOICED:	/b/	/d/		/g/	
FRICATIVES:					
-VOICELESS:	/f/		[sh] /s/	[x]	/h/
-VOICED:	/v/			/ǥ/	
AFFRICATES:					
-VOICELESS:			/c/		
-VOICED:			/j/		
NASALS:					
-VOICED:	/m/	/n/		/ng/	
LATERAL:					
-VOICED:			/l/		
FLAP [TRILL]			[ɾ] /r/		
SEMIVOWELS:					
VOICED:	/w/		/y/		

12. VOWEL CHART. This chart is presented as a summary and a review of all the vowel sounds used in current Aklanon speech:

	FRONT	CENTRAL	BACK
HIGH:	/i/		/u/
MID:	/e/		/o/
LOW:		/a/	

13. STRESS. The preceding consonant and vowel sounds are phonemes or sounds, which, when put together, make up words which have meaning (morphemes). When these words are used in sentences, they will automatically have certain stress patterns, which do not enter into the direct meaning of the word. But stress can also be a phoneme, or significant and meaningful sound, in the Aklanon dialect, since it strongly influences meaning. Such a type of phoneme is called a suprasegmental phoneme by linguists because it seems to be an extra layer of structure imposed over the basic segmental phonemes (consonants and vowels) which also carry their own sort of meaning. The operation of stress in Aklanon can be seen in two distinct ways.

The first way shows stress to differentiate words that have no relationship at all in their meaning, so that mispronunciation (that is, misplacing of stress) carries with it a very different meaning. Look at the following minimal pairs:

MINIMAL PAIRS ILLUSTRATING STRESS DIFFERENCES & UNRELATED MEANING

/píli'/	("pili nut")	/pilí'/	("selected")
/píto/	("whistle")	/pitó/	("seven")
/hápon/	("afternoon")	/hapón/	("Japan[ese]")
/sága'/	("strain [out]; blame")	/sagá'/	("sin, error, mistake")
/túbo/	("pipe, tube")	/tubó/	("sugar cane")

The fact that stress is phonemic in these cases should be obvious. Misplacement of stress in these cases makes it difficult (if not impossible) to convey the proper meaning.

The second way that stress can be seen to be phonemic is with words of related meaning but where difference in stress can cause confusion of the derivational meaning of a word (that is, confusion as to what part of speech it might be):

STRESS CONTRASTS WITH DERIVATIONAL MEANING DIFFERENCES

/kasákay/	[noun] ("fellow passenger")	/kasakáy/	[verb] ("could have ridden")
/hampángan/	[noun] ("toy")	/hampangán/	[verb] ("will be played with")
/pagká'on/	[noun] ("food, edibles")	/pagka'ón/	[verb] ("while eating")

Here stress differences are also (more or less marginally) phonemic, since the words are related in meaning and mispronunciation might more readily be understood. Yet the intention aroused in saying /hampángan ko ikaw/ ("You are my plaything.") as opposed to saying /hampangán ko ikaw/ ("I will play with you.") is quite different indeed.

14. PITCH. Pitch is another sort of suprasegmental phoneme. Unlike the phoneme of stress, however, pitch doesn't fit into a pattern of individual words, but rather over the pattern of a full sentence--or sometimes over the pattern of a single word (if it happens to already be a full sentence). In a language like Chinese, pitch can change the meaning of a word. In Aklanon it can only change the meaning or intent of a sentence. Hence, pitch does not enter into the direct meaning of a word; it only carries its own sort of meaning into a sentence pattern.

A full study of the patterns of pitch or intonation throughout the province has yet to be undertaken. One of the principal difficulties in such a study is the great degree of variation from one area to another of the Aklanon-speaking community. Each town, sometimes even each barrio, has its own type of intonation or sentence pitch.

This present study will therefore do no more than to indicate three types of intonation by means of commonly accepted symbols, namely /./ for a statement pitch, /?/ for a question pitch, and /!/ for an exclamatory type of intonation. A pause will be indicated by /,/. To illustrate these symbols we might take a look at the word /iya/ (meaning "here") and the word /imaw/ (meaning "he" or "she"). Several sentences could be constructed with several possible intonation patterns, each with a different sort of meaning:

/iya imaw./	("He is here.")	
/iya imaw?/	("Is he here?")	
/iya imaw!/	("He is here!)	
/iya? imaw?/	("Here? He, here?")	and so on.

15. SOME NOTES ON STANDARD AKLANON SPELLING. We have already discussed most letters and symbols used in Aklanon spelling under each appropriate phoneme. By way of review we summarize them all here:

VOWELS:	"a"	"e"	"i"	"o"	"u"		
CONSONANTS;	"b"	"k"	"d"	"e" (fricative /ǥ/)		"g"	"h"
(native)	"l"	"m"	"n"	"ng"	"p"	"r"	"s"
	"t"	"w"	"y"	"-" (medial glottal stop)			
(borrowed)	"c"	"ch"	"sh"	"f"	"j"	"v"	

There are a few other letters or consonant clusters borrowed in spelling, but which are automatically reduced to local pronunciation patterns. Hence, though they may be used in script as foreign letters, particularily in proper names, they are used in speech as native sounds. Here we find the biggest dichotomy between spelling and pronunciation in the dialect. In each case we put the letter used in quotation marks ("), while the local pronunciation will be put in slanting slines (/ /):

FOREIGN LETTERS BORROWED IN AKLANON SCRIPT & THEIR PRONUNCIATION:

"c" -- /k/ or /s/	"Carlos" - /karlos/; "Cely" - /seli/
"ñ" -- /ny/	"Santo Niño" - /santoh ninyo/
"ll" -- /ly/	"Ella" - /ʼilyah/
"x" -- /ks/	"boxing" - /buksing/
"z" -- /s/	"Cruz" - /crus/
"rr" -- /r/, rarely [ɍ]	"Perro" - /pero/
"cu" -- /kw/	"cuarta" - /kwarta/
"qu" -- /kw/	"quarter" - /kwarter/
"tr" -- /tr/ or /ter/	"train" - /treyn/ or /terêyn/
"pr" -- /pr/ or /per/	"pride" - /prayd/ or /perâyd/
"fr" -- /pr/, or sometimes /fr/	"fresco" - /presko/; "franka" - /frangkah/

16. SOME PROBLEMS WITH REGARD TO AKLANON SPELLING. Three problems confront the learner of the dialect with regard to spelling. They deserve mention for the benefit of those teaching the vernacular to others; though they are not necessarily problems to native speakers or spellers.

16,1. THE GLOTTAL STOP might be considered a potential problem, though it needn't be so, since native speakers have generally derived a consistent system for recognizing it in spelling. INITIALLY, before vowels, the glottal stop is understood and need not be spelled out: /ʼamoh/ ("lord, master") is only spelled "amo". MEDIALLY BETWEEN VOWELS the glottal is understood, since no diphthongs exist in current Aklanon spelling. Thus /ta'ó/ ("give; don't know") will be spelled "tao" and /hu'o/ ("yes") will be spelled "huo". MEDIALLY BETWEEN A VOWEL AND A CONSONANT, OR WHEN A DOUBLE GLOTTAL APPEARS the glottal is spelled out as a dash ("-"): /man'o/ ("how much?") is spelled "man-o", /ba''oh/ ("turtle") is spelled "ba-o", /tam'is/ ("sweet"), "tam-is", and /sin'o/ ("who?") is spelled "sin-o". IN FINAL POSITION the glottal must be learned and/or known by context. It is generally not spelled out, but one can easily tell which word is meant by filling in for sense. Therefore/baho/ ("bass [of sound]") and /baho'/ ("odor") are both spelled "baho", yet in a sentence one could easily tell which of the two words was meant.

16,2. THE CONSONANT "e" VERSUS THE VOWEL "e" can easily be distinguished. If the fricative /ǥ/, spelled "e" appears in an environment with a vowel it will automatically be known as a consonant since no diphthongs exist in Aklanon spelling, and it could not therefore represent the vowel sound /e/, also spelled "e". Thus, "ae, ie, oe, ue, ea, ei, eo, eu" would be pronounced as /aǥ, iǥ, oǥ, uǥ, ǥa, ǥi, ǥo, ǥu/ respectively. On the other hand, if "e" appears with a consonant or semivowel it will be the vowel sound /e/, as in "ye, be, che, se" pronounced /ye, be, ce, se/ respectively. Note the following illustrations:

"baeáy"	/baǥáy/	"pangadyé"	/pangadyʃ/
"kaeamay"	/kaǥamay/	"kalye"	/kalyeh/
"daehon"	/daǥhon/	"presko"	/preskoh/
"eanggam"	/ǥanggam/	"eskuyla"	/ʃiskuylah/
"hueáy"	/huǥáy/	"permi"	/permih/

16, 3. THE "o"-"u" SPELLING PROBLEM.[7] We have already discussed the pronunciational problem of having two distinct phonemes /u/ and /o/ introduced into Aklanon. Although many have attempted to devise a foolproof system of spelling, the system suggested by Manuel Laserna in 1916 (in his book SUNGKA-AN) has become the most conventional. The following is a slight revision of his suggestions:

(1) The "u"-"o" alternations apply to root words or word bases only. All affixes have a particular fixed spelling and should not change, no matter what the sequence of /o/-sounds might be within the word. Note the following spellings:

"manogitlog" (prefix "manog-" with base "itlog")
"inoghinuesoe" (prefix "inog-" with base "hinuesoe")
"tagipuso-on" (suffix "-on" with base "puso'" plus prefix "tagi-")
"sumueunod" (base "sunod" with "-um-" infix and /-ǥV_1-/ reduplication, "-eu")
"umadto" (base "adto" with "-um-" infix)

(2) One syllable words are usually spelled with "o" as in: "ro, do, ko, mo, eon, ron". However, one exception exists as a convention. The associate marker is spelled "ku" to distinguish it from the pronoun form "ko", as in:

"Ro isda' hay ginbakae ko."	("The fish was bought by me.")
"Ro isda' hay ginbakae ku unga'."	("The fish was bought by the child.")
"...baeáy ko..."	("my house")
"...baeáy ku amo..."	("house of the master")

(3) In the case of root words which are identical reduplications (see Unit IV, 10, 1) each syllable should be spelled identically according to the way it sounds:

"lolo"	("grandfather")	"bukbuk"	("house gnat")
"tonton"	("lower")	"kupkup"	("embrace, hug")
"usus"	("slip down")	"suksuk"	("house lizard")

(4) In root words of two syllables, an /o/-sound occuring in the first syllable should be spelled "u", and an /o/-sound occuring in the second syllable should be spelled "o". This applies to all native words, whether or not they have two /o/-sounds in them:

"unga'"	("child")	"sueód"	("enter")
"ueán"	("rain")	"bueóng"	("medicine")
"humáy"	("cooked rice")	"supot"	("paper bag")
"baton"	("receive")	"huo"	("yes")
"gae-om"	("[rain] cloud")	"buót"	("psyche, interior self")

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[7] Dr. Tommy Anderson, of PNC, Manila, personal communication. Dr. Anderson helped to definitize the rules presented here and previously on both the pronouncing and spelling of the Visayan /o/-sounds.

UNIT THREE: LINGUISTIC BACKGROUND

1. NEED FOR RIGOR. In a more or less scientific study of a language or dialect, it is essential to have a more specific concept about the sound and structure of speech and language than that common to the "man-on-the-street". Vague ideas such as "sound" or "word" are certainly not enough to grasp the vast treasurehouse of speech, since the rigor of scientific investigation demands a specific name for each unique species or class.

2. PHONES. On the other hand, scientific linguistics need not be so difficult. Our very first stage of study brings us to the smallest and most basic level--to the separate sounds or phones. We can use an analogy to illustrate the methodology of phonetic analysis. Imagine a long file of soldiers marching across a field; all are different individuals, but they can be divided into smaller groups for the march. We might divide them into three groups on the basis of height--tall, medium, and short. Or we could group them into thin, muscular and fat. Or the grouping could be a combination, such as (a) short and fat, (b) tall and thin, (c) tall and muscular, and so on. In grouping, we pay attention to similarities and tend to disregard differences. During this process we might notice a number of civilians standing nearby, but we are only interested in the soldiers, so we exclude the civilians from our grouping process. The same is true of our study of sounds. Just as we cannot accept all people for our grouping, for civilians are excluded, so we cannot accept all sound-types or phones that are found within the sphere of Aklan life and speech. There are sneezes, coughs, hisses, grunts and other noises which are not part of the language. These are the noises or sounds which we must disregard. However, we do take into consideration those particular sounds or noises which are significant and meaningful.

3. PHONEMES. Even if no two people or sounds might be identical to a point, there are certainly similarities, and they must complement the group. In a division of the short and fat soldiers (mentioned in our analogy earlier) as opposed to the tall and thin soldiers, what would we do with a tall but fat soldier? He does not complement either of the two groups that we already have. Even if he were the only one, scientifically speaking we must isolate him in a special group for tall and fat soldiers. Such a division of sounds gives us what the linguists call a phoneme: a group of one or more phone-types (sounds) which sound the same (are phonetically similar) and are in complementary distribution.

4. ALLOPHONES. We have seen, for example, that the /k/-sound exists in Aklanon. It is usually unaspirated, that is, it is spoken without the extra breath that Americans put on the initial /k/. Furthermore, the /k/ occurs in all positions of words or syllables as the voiceless velar stop. Hence, /k/ is a phoneme of Aklanon. Whether it occurs in the word /kuku/ ("nail [of finger or toe]"), /ǥaki/ ("male, man") or /pisik/ ("splatter"), it is still the same /k/. We have seen how some Aklanons pronounce the /k/ as an [x] (voiceless velar fricative) if it occurs before a /ǥ/-sound. Instead of saying [akǥan] or [mukǥat], they say [axǥan] or [muxǥat]. In Aklanon, this does not change the meaning any more than a change in pitch or intonation would change the meaning. Hence, [k] and [x] belong to the same class; they are said to be allophones of the /k/-sound. Furthermore, if an ordinary American were to pronounce the word /kamo/ he would most probably aspirate his [k]. Such an aspirated /k/ might be transcribed as [k^h]. This sound does occur occasionally in Aklanon, such as when a person wishes to emphasize the pronunciation of a /k/, particularily if he might be whispering. Then we find that [k^h] belongs to the same class that [k] and [x] belong to. They are all allophones of one basic sound or phoneme in Aklanon: /k/.

5. FROM SOUNDS TO WORDS. So far so good. We have seen how the common idea of "sound" is not sufficient to carry the load when at least three exact concepts (PHONE, PHONEME, ALLOPHONE) are present. But simple "sounds" when uttered together or in groups do not automatically have meaning. When we wish to speak of meaning, we jump from the broad class of "sounds" to the class of "words." But here again we must find a more scientific approach.

6. MORPHS. A combination of phones or sounds which has meaning is called a morph. But just like phones and the column of soldiers passing by, morphs really happen only once in speech, and then pass on.

7. ALLOMORPHS AND MORPHEMES. However, like phones, morphs may have similarities of sound, and, in addition, similarities of meaning; if so, then they can be called allomorphs--a family of meaningful sounds which are the same in both sound and meaning.

For example, in Aklanon we have the word "ikaw" which means "you" in English. Yet "ikaw" can refer to you, the reader, if I am speaking; but if you are speaking, then "ikaw" refers to me, the writer. We know that the sounds of each "ikaw" are the same; but what about the meaning? Would "ikaw" in one sentence be an allomorph of "ikaw" in another? If we define "ikaw" from the standpoint that it means "you" in the sense of "a singular person involved directly in a conversation, who is not the speaker, but who is referred to by the speaker", then the meaning of "ikaw" is the same in both cases mentioned earlier. The "ikaw" of the sentence: "ikaw ro nagabasa" ("You are the reader.") and the "ikaw" of the sentence "ikaw ro nagasueat" are allomorphs of the morpheme)(ikaw)(. [Note our symbol here for morpheme, ")(".] Even if the first "ikaw" refers to one person, and the second to another, the sound of each is the same, and the general meaning (listener, not speaker) is also the same. Therefore we satisfy the qualifications for an allomorph--similarity in both sound and meaning.

In the same way that we found the relationship of PHONES, ALLOPHONES, and PHONEMES to each other, we find the relationship of MORPHS, ALLOMORPHS, and MORPHEMES. Just as phones are the mere sounds utterable, while phonemes are the building blocks of all the words and vocabulary in a language, so

> morphemes are the building blocks out of which the meaningful utterances of speech are put together. A morpheme is a group of allomorphs, each of which is a combination of phonemes; but...in structure of the kind that language shares with many other natural and man-made phenomena, the whole is more than the sum of all its parts. When phonemes are organized into an allomorph, meaning is added to make a new thing, just as when hydrogen and oxygen are organized into water, a substance emerges that has new and different qualities from its components... Therefore, morphemes, the smallest structural units possessing meaning, occupy a key position in linguistic structure. They are the fundamental building blocks out of which everything we say is built.[8]

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[8] Francis, op. cit., pp. 173-74.

It is these building blocks which will now be the focus of our attention. It is essential for a good understanding of both linguistics and of any particular language that we know the morphemes or smallest meaningful segments. Of course, if one is a native speaker, this knowledge is automatic, and to an adult speaker it rarely if ever enters into the active process of thought. But to someone who is learning the language, and particularily to those who must teach the language to others, such a knowledge is an invaluable aid to both speed and precision in one's work.

8. EXAMPLES OF MORPHEMES. The English word "pages", if thought of broadly, is only one word. But it is two morphemes: "page" (one sheet of paper in a book) and "-s" (the plural form suffix). The word "meaningful" also strikes a native speaker as only one simple word. But the word actually has three morphemes: "mean", "-ing" and "-ful". The same sort of process happens in Aklanon. "Kahueogan" ("meaning") has three morphemes or three separate, significant building blocks: the prefix "ka-", the root word "hueog" and the suffix "-an". Even a one-syllable word can be divided into many morphemes, so long as in it there are separate and distinct units of meaning. Take the word "ring" in English; it is one morpheme--a root word with the meaning "to make a bell sound". But the same series of phones making up the word "ring" in Aklanon is very different. In Aklanon, the word "ring" is composed of three morphemes: "r-" (which is the shortened form of "ro" [the topic marker]), "-i-" (which is the abbreviation for "imo", the pronoun for "your"), and "-ng" (which is the shortened form of "nga" which is the linking marker). Hence, "ring", the abbreviation for "ro imo nga" may be only one syllable or one word in Aklanon, yet it has three morphemes, because it contain three separate meanings. One can see how the old classic terms of "sound" and "word" are misleading, and why the linguist must apply more precision to his science.

Just as we discovered that the phones [k], [x] and [k^h] in Aklanon are all allophones or parts of the same phoneme /k/, so we will find that certain morphs are allomorphs of the same morpheme.

For example, we know in English that the plural is usually marked by the suffix spelled "-s" or "-es". However, in reality the pronunciation is threefold, namely /-s/, /-z/ or /ɨz/, as in the three respective plurals for "ant", "floor", and "bridge". We have, therefore, three allomorphs for the plural morpheme in English.

9. HOMOPHONES. Sometimes we find two identical sounds, but with two very different meanings. For example, in Aklanon we have the combination /tabó'/ which can mean "happen" or "a dipper or ladle". Phonologically they are identical, and are called homophones (words which sound the same); but semantically they are different (since they have different meanings). Sometimes these homophones can cause a considerable degree of confusion, so it is good to keep them in mind.

A classic case of homophones in Aklanon occurs with the combination /ka/. Look at the following sentences:

(a) "Tapus ka eon?" ("Are you through?")

(b) "Napueong ka anwang ro naeumos." ("Ten carabaos were drowned.")

(c) "Ma-ano ro anang katam-is?" ("How is its sweetness?")

(d) "Kakaon ka eon?" ("Have you eaten yet?")

In example (a) "ka" is shortened from the pronoun "ikaw" (meaning "you"). In sentence (b) "ka' is a linker used to show enumerations, somewhat like the literal meaning of "of" in the English "how many of them" or "ten of them". In example (c) "ka" is a prefix making a general class noun; "tam-is" is an adjective meaning "sweet", while "katam-is" is a noun meaning "sweetness". In (d) we find two forms of "ka". The first occurance shows a fourth meaning, a verb prefix denoting ability or perfectivity ("[could] have eaten"). The second "ka" is the abbreviation of "ikaw" ("you") as seen previously in example (a).

10. **WORD BASES OR ROOT WORDS.** We have already discussed the nature of the morpheme. Actually, there are two types of morphemes, just as there are two principle types of phonemes (namely consonants and vowels).

One kind of morpheme includes those which carry the principal meaning in structures like "tawo" ("person"), "puea" ("red"), "kaon" ("eat") and the like. They are called word bases or root words. They are free or independent morphemes, since very often they can stand alone and have meaning in themselves. They are somewhat analogical to vowels, which are the key elements of syllables, and which can sometimes be full syllables in themselves. Root words are the key elements of words, and very often can stand alone.

11. **AFFIXES.** Sometimes root words do not stand alone. Other allomorphs or meaningful sounds are attached to them. These constitute the other kind of morpheme: affixes. Affixes are not free because they never occur alone; they are always found attached to bases or root words. Thus, they are called bound morphemes.

In Aklanon, there are three classes of affixes:

11,1. **PREFIXES**, which stand before the root word, are of two sorts, standard prefixes and postpositive prefixes. The standard prefixes are always the very first part of the word, while postpositive prefixes come before the root word, but (can) follow the standard prefix:

PREFIX	ROOT WORD	FULL FORM	MEANING
pag-	basa	pagbasa	("reading")
tig-	pila	tigpila	("how much apiece?")
na-	gutom	nagutom	("hungry")
ka-	puti'	kaputi'	("whiteness")
]ga-	kaon	nagakaon	("is eating")
]pa-	adto	paadto	("on the way, going")
]nog-	sueat	manogsueat	("writer, secretary")

N.B. The postpositive prefixes are marked with the symbol "]". If another prefix occurs, it will be put before the postpositive prefix, otherwise the postpositive prefix will be before the root word and first in position.

11,2. **INFIXES**, which are put into the root word, usually after the first consonant ("-in-" and "-um-") or else after the first consonant and first vowel (/-ǥV_1-/ or /C_1V_1/), can be seen to operate in the following:

INFIX	ROOT WORD	FULL FORM	MEANING
-in-	buean	binuean	("monthly")
-in-	tao	tinao	("given")
-um-ǥV_1-	sunod	sumueunod	("follower, disciple")
-ǥV_1-	sunod	sueunod	("in line")
-il-in-	hambae	hilinambae	("fast talking")

11,3. SUFFIXES, which follow the root word, are illustrated by the following:

SUFFIX	ROOT WORD	FULL FORM	MEANING
-an	simba(h)	simbahan	("church")
-an	tinda(h)	tindahan	("market place")
-an	hambae	hambaean	("will be talked to")
-on	lipay	malipayon	("happy-go-lucky")
-on	tawo(h)	tawohon	("populated, lived in")
-i	sueat	sueati	("write to" [command])

In Aklanon, root words are the basic unit of speech, and they grow into different meanings and different functions through the various affixes that can be added. The process of affixation, in other words, can change either their meaning or their function. Thus, "tawo" ("person") is basically a noun; in another form "kinatawohan" it means "birthday" and remains a noun, but changes meaning (literally: "that time when one actually becomes a person; birthday"). However, in the form "natawo" it becomes a verb and also undergoes a change in meaning ("born, becoming a person"). In the forms "nagatawo" ("is giving birth"), "nagapakatawo" ("is in birth throes"), and other similar forms, the basic root "tawo" undergoes changes in both meaning and function.

12. MORPHOPHONEMICS. When we go about the business of using root words in speech, we see how they grow with regard to either or both meaning and function. A root word and all of its subsequent possibilities of affixation are what go into the making of a word's total range, or, more accurately, a "word range". In this way, we can now discover all the members of the word range "tawo":

FORM	PART OF SPEECH	MEANING
tawo	noun	("person")
katawohan	noun	("humanity")
pagkatawo	noun	("personality, character")
kinatawohan	noun	("birthday")
kinatawo	noun	("genitals")
isigkatawo	noun	("fellow man")
tawotawo	noun	("puppet")
tawohon	adjective	("lived in, populated")
tueotawohon	adjective	("slightly populated")
natawo	verb [stative]	("born")
nagatawo	verb [regular]	("is giving birth")
pakatawo	verb [causative]	("[be] in birth throes")
natawohan	verb [locative]	(" be born in/at")

Sometimes in going from a simple root to various members of the word range the base undergoes changes in sound. There is a branch of linguistics that deals with such changes from a root word to members of the entire word range, and that study is called morphophonemics. Technically speaking, "morphophonemics deals with the variations in the phonemic structure of allomorphs which accompany their grouping into words." (Francis, p. 210) In Aklanon morphophonemics deals with the changes in sound, stress or syllabification from root word to a member of the word range, usually when certain processes of affixation take place. This is the subject and discussion of our next unit.

UNIT FOUR: MORPHOPHONEMICS IN AKLANON

Aklanon has two sorts of root words. There are the normal or simple roots, which represent the root word in its full form. There are also the reduced or changed roots, which represent the root word after some sort of morphophonemic change has occured.

For example, we have the normal root "bakae" /bakáǥ/ ("buy"). When this root is suffixed with -an or -on, this root changes, the full forms being "bakean" /bakǥan/ and "bakeon" /bakǥon/. In this case, the reduced root of "bakae" becomes "bake-" /bakǥ-/. What has happened here? We have lost the vowel /a/ and the word is also resyllabified. Normally we find the syllable division /ba--kaǥ/, but with the reduced root the syllabification is /bak--ǥ-/. This is one form of morphophonemic change. Altogether in Aklanon, there are ten such types of change.

1. STRESS CHANGE occurs when the simple root word is expanded by affixation to other members of the word range, particularily with suffixation. But it also occurs on occasion, as in English, on a word which changes function from a verb to a noun (e.g. the English noun "présent" and the verb "presént").

1,1. Certain verbs, stressed on the second to the last or penultimate syllable, become other parts of speech through change in stress:

VERB FORM		OTHER		
/súba'/	("go upriver")	/subá'/	("river")	NOUN
/báǥay/	("put up framework")	/baǥáy/	("house")	NOUN
/tábon/	("cover")	/tabón/	("cover")	NOUN
/báka'/	("walk under weight")	/baká'/	("bowlegged")	ADJECTIVE
/ǥáha'/	("cook")	/ǥahá'/	("cooked")	ADJECTIVE

1,2. Certain affixes carry with them stress, while others are not stressed:

STRESS WITH AFFIX		SIMPLE AFFIX	
/hampangán/	("will be played with")	/hampángan/	("toy, plaything")
/kasakáy/	("has ridden")	/kasákay/	("fellow passenger")
/pagká'on/	("while eating")	/pagka'ón/	("food, edibles")

1,3. When suffixes are added, stress universally changes on roots which are originally accented on the second to the last syllable, since the tendency of the dialect is to keep the accent on the penultimate syllable of a word:

ROOT		AFFIXED FORM	
/líbot/	("go around")	/kalibótan/	("universe, world")
/hámpang/	("play")	/hampángan/	("toy, plaything")
/mánggad/	("riches, wealth")	/manggaránon/	("rich, wealthy").
/símbah/	("worship")	/simbáhan/	("church")
/lisód/	("difficult")	/kalisdánan/	("difficulties, hardship")
/tápus/	("end, finish")	/katapúsan/	("termination, finish")
/saǥá'/	("sin, err")	/kasaǥánan/	("sins, sinfulness")
/'úswag/	("progress, go on")	/ka'uswágan/	("progress, development")

2. VOWEL CHANGE. The tendency in Aklanon is towards words of only two syllables. Very oftch with the process of suffixation, an open vowel of the penultimate syllable receives the first consonant of the final syllable. When this process happens the vowel in the second syllable is left open, and is usually lost (if /a/) or changed to a semivowel (if /i/ or /o/) which is then joined to the added suffix. For example, the word "abi" is syllabified /'a--bi/ (meaning "welcome, receive"). When the "-an" suffix is added, the change effected reads "abyan", with the syllabification /'ab--yan/ (meaning "friend; one who is welcomed or received"). Note how the /b/ transferred from the second syllable to the first, and how the /i/ changed to /y/. There are three vowels involved with this process.

2,1. /a/ IS LOST AND REPLACED BY GLOTTAL STOP. In words which contain an open /a/, that is an /a/-sound finally which is not closed with the glottal /'/ or an /h/, the /a/ is lost and a glottal stop occurs in its place, joined to the added suffix.

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
asawa	/'a--sa--wa/	asaw-on	/'a--saw--'on/
eaea	/ǵa--ǵa/	linad-an	/li--nad--'an/
mata	/ma--ta/	ginmat-an	/gin--mat--'an/

2,2. /i/ IS CHANGED TO SEMIVOWEL /y/. In words which contain an open final /i/ (not closed with the /'/ or /h/ sound), the /i/ changes to /y/ and is joined to the added suffix.

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
agi	/'a--gi/	agyan	/'ag--yan/
iti	/'i--ti/	ityan	/'it--yan/
eabi	/ǵa--bí/	nahaeabyan	/na--ha--ǵab--yan/
kigi	/ki--gi/	kiligyan	/ki--lig--yan/
siki	/si--ki/	nasikyan	/na--sik--yan/

2,3. /o/ IS CHANGED TO SEMIVOWEL /w/. In words which contain an open final /o/ (not closed with the /'/ or /h/ sound), the /o/ changes to /w/ and is joined to the added suffix.

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
bato	/ba--tó/	kababatwan	/ka--ba--bất--wan/
buto	/bu--tó/	binutwan	/bi--nut--wan/
dugo	/du--gó/	karugwan	/ka--rug--wan/
eabo	/ǵa--bó/	linabwan	/li--nab--wan/
tao	/ta--'ó/	taw-an	/taw--'an/
tubo	/tu--bó/	katubwan	/ka--tub--wan/

3. VOWEL LOSS. In keeping with the tendency to have basic two-syllable words, very often a lax final vowel (in the middle of the final syllable) may be lost when the root word is suffixed. Along with this change, the initial consonant sound of the final syllable becomes the final consonant sound of the penultimate syllable, and the final consonant sound of the last syllable of the root word becomes the initial sound, added to the joined suffix. For example, the word "sugót" ("permit, allow") is divided /su--got/; with the addition of the "-an", it is changed to "sugtan", divided /sug--tan/. Note how the /g/ transferred from the last to the penultimate syllable, and also how the /o/ was lost and the /t/ is joined with the suffix /-an/. Any one of the three basic vowel sounds /a, i, o/ can undergo this change; it is important to

note, however, that in all cases the final syllable of the word in question is stressed. Therefore a final stressed lax vowel is lost in the following words:

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
basa'	/ba--sá'/	nabas-an	/na--bas--'an/
patay	/pa--táy/	patyon	/pat--yon/
pusa'	/pu--sá'/	napus-an	/na--pus--'an/
uga	/'u--gáh/	ughon	/'ug--hon/
sakay	/sa--káy/	sakyan	/sak--yan/
kitin	/ki--tín/	kitnan	/kit--nan/
pisik	/pi--sík/	piskan	/pis--kan/
sakit	/sa--kít/	nasaktan	/na--sak--tan/
tigis	/ti--gís/	tigson	/tig--son/
isog	/'i--sóg/	isganan	/'is--gan--an/
libód	/li--bód/	libdan	/lib--dan/
lisod	/li--sód/	nalisdan	/na--lis--dan/
niyog	/ni--yóg/	kanyogan	/kan--yog--an/
hugod	/hu--gód/	hugdan	/hug--dan/
tukod	/tu--kód/	tinukdan	/ti--nuk--dan/

4. ASSIMILATION. Sometimes when two phonemes are combined, one of the neighbor-sounds becomes more like the other. In Aklanon, as in most Philippine languages and dialects, the /ng/-sound assimilates to one or other of the three nasal sounds. A quick glance at the consonant chart (II, 11) will show the relationships of the nasals to the various areas of articulation (namely bilabial, dental, alveolar or velar).

4,1. /ng/ ASSIMILATES TO /m/ when occuring before the bilabial /b/:

/ng/ FORM	ROOT	NEW FORM	MEANING
"sang-"	"bilog"	"sambilog"	("one"[naming animate noun])
"sang-"	"bato"	"sambato"	("one" [naming inanimate])
"sang-"	"buean"	"sambuean"	("one month")
"pilang-"	"bisis"	"pilambisis"	("how many times?")
"pang-"	"bakae"	"pambakae"	("used for buying")
"pang-"	"basa"	"pambasa"	("used for reading")

4,2. /ng/ ASSIMILATES TO /n/ when occuring before the dental and alveolar sounds /d,t/:

/ng/ FORM	ROOT	NEW FORM	MEANING
"pang-"	"dulsi"	"pandulsi"	("dessert")
"pang-"	"diho'"	"pandiho'"	("move bowels")
"mang-"	"duyog"	"manduyog"	("the sleeping one")
"mang-"	"tanggi"	"mantanggi"	("never-never land")
"kasing-"	"tuead"	"kasintuead"	("made from the same form")

4,3. /ng/ RETAINS ITS QUALITY before the velar and glottal sounds /k, g, ǥ, h, '/ and also before the semivowels /w, y/:

/ng/ FORM	ROOT	NEW FORM	MEANING
"mang-"	/'ayó'/	"mangayo'"	("will beg")
"mang-"	/'isda'/	"mangisda'"	("will fish")
"mang-"	/'umáh/	"mangumah"	("will farm")
"sang-"	/kurót/	"sangkurot"	("little [bit]")
"sang-"	/gantang/	"sang gantang"	("one ganta")
"sang-"	/gatós/	"sang gatos"	("one hundred")
"pang-"	/ǥak'ang/	"pangeak-ang"	("take large steps")
"pang-"	/ǥambid/	"pangeambid"	("entwine")
"pang-"	/hugas/	"panghugas"	("wash up")
"pang-"	/hibayag/	"panghibayag"	("laugh")
"pang-"	/wigit/	"pangwigit"	("scatter")
"pang-"	/wasay/	"pangwasay"	("use an axe")
"pang-"	/yabi/	"pangyabi"	("use a key")

5. CONSONANT REDUCTION is the loss of a consonant in the root word. It most often occurs in Aklanon along with the previously mentioned process of assimilation.

5,1. /p/ and /b/ are sometimes lost after /ng/ assimilates to /m/:

/ng/ FORM	ROOT		NEW FORM	MEANING
"kasing-"	/banwa/		"kasimanwa"	("fellow citizens")
"kasing-"	/baryo/		"kasimaryo"	("barrio-mates")
"kasing-"	/baǥáy/		"kasimaeay"	("house-mates")
"mang-"	/peso/		"mameso"	("in quantities of P1.00)
"pang-"	/bahaw/		"pamahaw"	("breakfast, snack")
"pang-"	/bunit/		"pamunit"	("fish with a line")
"pang-"	/bulig/		"pamulig"	("used in aiding")
"pang-"	/bató/		"pamato"	("used for anchoring")
"pang-"	/pasyar/		"pamasyar"	("promenade, visit around")
"pang-"	/patáy/		"pamatay"	("slaughter")
"pang-"	/paligos/		"pamaligos"	("act of bathing")
"pang-"	/panday/		"pamanday"	("carpentry")
"pang-]hing-"	/puǥos/	**	"panghimueos"	("take advantage of")
"pang-]hing-"	/paǥad/	**	"panghimaead"	("palmistry, palm reading")
"pang-]sing-"	/ba ǥáy/	**	"panimaeay"	("household; home")

** Another form of assimilation is also present in these cases due to the double prefix; "pang-" follows the assimilation rules of the following prefix "hing-" or "sing-".

5,2. /d, t, s/ are sometimes lost after /ng/ assimilates to /n/:

/ng/ FORM	ROOT	NEW FORM	MEANING
"pang-"	/dumdum/	"panumdum"	("thinking")
"pang-"	/daǥawat/	"panaeawat"	("buying [grain foods]")
"pang-"	/tabas/	"panabas"	("tailoring")

"pang-"	/tinda(han)/	"panindahan"	("going to market")
"pang-"	/turo'/	"panuro'"	("teaching")
"pang-"	/takaw/	"panakaw"	("stealing, thieving")
"pang-"	/sugid/	"panugid"	("relating, narrating")
"pang-"	/simbah/	"panimba"	("act of going to church")
"pang-"	/sudlay/	"panudlay"	("combing [hair]")
"pang-"	/sukót/	"panukot"	("collecting")

5,3. /k/ and /'/ are lost after the /ng/-sound in many instances:

/ng/ FORM	ROOT	NEW FORM	MEANING
"pang-"	/'igpit/	/pangigpit/	("clip or hold together")
"pang-"	/'isóg/	/pangisóg/	("scold")
"pang-"	/kalisód/	/pangalisód/	("suffering")
"pang-"	/kahoy/	/pangahoy/	("gather fuel [wood]")
"pang-"	/kutana'/	/pangutana'/	("ask questions")
"pang-"	/kawil/	/pangawil/	("deep-sea fishing")
"mang-"	/kwarta/	/mangwarta/	("one-centavo pieces")

6. CONTRACTION. Another form of consonant loss occurs in the process of contraction, the fusion of words, particularily in the flow of common speech.

6,1. /n/ is often lost at the end of words, particularily when followed by the marker "it" or the ligature "nga". Note, also that these markers themselves undergo contraction and lose their vowel sound:

FULL FORM	CONTRACTED FORM	MEANING
"eskuylahán it hari'"	/'iskuylahat hari'/	("School of the King")
"naimponán it masunod"	/na'imponat masunod/	("consisting of the following")
"ham-an it mawron"	/ham'at mawron/	("why like that?")
"owá' man it gusto"	/'uwá' mat gusto/	("without any desire")
"eon it ana"	/ǥotá/	[speech particle, parenthetical]
"akon nga kalisdanan"	/'akong kalisdanan/	("my misery")
"amon nga eaeaẃigan"	/'among ǥaǥawigan/	("our province")
"kinyo nga tanán"	/kinyong tanán/	("to all of you")

6,2. /'/ [the glottal stop] is likewise lost in the common flow of speech, particularily before the marker "it" and the ligature "nga":

FULL FORM	CONTRACTED FORM	MEANING
"owá' it gusto"	/'uwá t gusto/	("no desire")
"abó' nga tawo"	/abong tawoh/	("many people")
"abó' nga saeamat"	/abong saǥamat/	("many thanks")
"bata' nga eaeaki"	/batang ǥaǥaki/	("a young male")
"owá' it anoman"	/'uwá t anuman/	("don't mention it; you're welcome")

6,3. An entire group of contracts exist in standard spoken Aklanon and center on the five principal function markers: "ro/do, ku, it, sa, nga" and on the pronouns. In this case they seem to reduce to one phoneme from each word, representing a total of three morphemes in the final one-syllable contraction:

COMBINATION	CONTRACTION
"ro akon nga"	"rang"
"do akon nga"	"dang"
"ro imo nga"	"ring"
"do imo nga"	"ding"
"ro ana nga"	"raa"
"do ana nga"	"daa"
"ku imo nga"	"king"
"ku akon nga"	"kang"
"ku ana nga"	"kaa"
"it akon nga"	"tang"
"it imo nga"	"ting"
"it ana nga"	"ta"
"sa akon nga"	"saang"
"sa imo nga"	"sing"
"sa ana nga"	"saa"

N.B. In both the spelling and the pronunciation, the "aa" represents a lengthening of the normal /a/-sound. It does not stand for the addition of a new syllable. Each of the above words in the right column is monosyllabic.

7. CONSONANT CHANGE is similar to the process of assimilation, where, because of a new environment, a consonant phoneme changes to another consonant phoneme.

7,1. /d/ very often changes to /r/ at the end of a root word which is suffixed:

ROOT	NEW FORM	MEANING
/bukid/	/kabukiran/	("hilly area")
/'akid/	/akiran/	("fight as a group, not singly")
/ǵubid/	/ǵubiron/	("be made into twine")
/hawid/	/hawiran/	("be held, be restrained")
/puklid/	/pukliron/	("be toppled down")
/sayod/	/nasayoran/	("is known")
/tahod/	/tahoron/	("be respected")
/tubod/	/tuboran/	("spring [of water]")

7,2. /d/ sometimes changes to /r/ at the beginning of a root word which has a strong accent on its penultimate syllable plus some form of prefixation:

/dayaw/	/parayaw/	("favorite, pet [child]")
/dugo/	/karugwan/	("meeting at right angles")

7,3. /d/ can also change to /l/ on occasion:

/sugid/	/sugilanon/	("story")
/bilid/	/bilidlon/	("worthy of appreciation")

7, 4. /ǥ/ changes to /l/ when in the environment of an /i/-sound, particulararily of the -in- infix:

ROOT	NEW FORM	MEANING
/ǥa'ga'/	/lina'ga'/	("boiled in water")
/ǥahúg/	/linahug/	("misbehave")
/ǥangas/	/linangas/	("be naughty")
/ǥumot/	/linumot/	("covered with moss")
/ǥurúp/	/linurpan/	("what one dived for")
/ǥakad/	/linakdan/	("stepped over with broad steps")
/ǥanggaw/	/linanggawan/	("immersed in vinegar")
/ǥubid/	/linubiran/	("be entwined")

7, 5. /ǥ/ changes to /y/ when it follows most dental or alveolar consonants /t, d, s, n, y/:

FORM	PRONUNCIATION	MEANING
"sabat eon"	/sabat yun/	("Answer now.")
"kasayod eon"	/kasayod yun/	("knows now")
"tapus eon?"	/tapús yun?/	("Is it finished now?")
"sinugtan eon"	/sinugtan yun/	("already permitted")
"may baeay eon"	/may baǥay yun/	("already has a house")

8. METATHESIS is the process whereby two consonant morphemes change their position. It is not a simple operation, linguistically speaking, since three changes take place: (a) loss of the syllable's vowel sound; (b) metathesis or switching around of the consonants; and (c) movement of the new initial consonant phoneme to the final position of the preceding syllable (refer to this unit, Section 2 and 3). Let us follow this operation step by step with the word /'inóm/ ("drink"). First (a) the final vowel is lost, leaving us with the root /inm/; second (b) the two consonants metathesize or switch around, giving us the form /imn/; then (c) the syllable division results as /'im--na/ (with the suffix "-a" being added), from the initial division /'i--nom/.

8, 1. Some further examples of this particular process read:

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
"tanom"	/ta--nom/	"tamna"	/tam--na/
"kaon"	/ka--'on/	"kan-on"	/kan--'on/
"bilid"	/bi--lid/	"bidla"	/bid--la/
"bihod"	/bi--hod/	"bidhanan"	/bid--han--an/
"kilis"	/ki--lis/	"kislon"	/kis--lon/
"ilis"	/'i--lis/	"islan"	/'is--lan/
"ha-om"	/ha--'om/	"paham-i"	/pa--ham--'i/
"pitik"	/pi--tík/	"pikti"	/pik--ti/
"putos"	/pu--tós/	"puston"	/pus--ton/

8, 2. Another occurance of metathesis is with the consonant change of the /ǥ/ to /l/ sound (refer also to this unit, Section 7, 4). Note the following examples:

ROOT	SYLLABIFICATION	NEW FORM	SYLLABIFICATION
"sueod"	/su--g̸ód/	"sudlan"	/sud--lan/
"baeos"	/ba--g̸os/	"baslan"	/bas--lan/
"bueos"	/bu--g̸os/	"buslan"	/bus--lan/
"kaeot"	/ka--g̸ot/	"katlan"	/kat--lan/
"pueos"	/pu--g̸os/	"puslan"	/pus--lan/

In these examples, note that four changes occur:

(1) change of the /g̸/ to /l/ sound,
(2) loss of the vowel sound in the last syllable (all cases above lost /o/),
(3) interchange of the /l/-sound and the final consonant sound,
(4) resyllabification of the root word, where the newly adopted initial consonant phoneme becomes the final consonantof the penultimate (second to the last) syllable, and addition of the suffix with the /l/ as its initial consonant.

9. CONSONANT GEMINATION is the addition of a consonant phoneme to the root word, most commonly during the process of suffixation. It is a phenomenon of speech, which is rarely recorded in the common spelling of the dialect, particularily in such words as:

ROOT	NEW FORM	MEANING
"bilid"	/bilidlon/**	("worthy of appreciation")
"bugae"	/bugag̸g̸on/	("proud")
"bulok"	/kabulokkan/	("worst of all")
"dayaw"	/dayawwon/	("is to be praised")
"puso'"	/tagipuso''on/	("heart")
"puti'"	/kaputi''an/	("whiteness")
"simba"	/simbahhan/	("church")
"tinda"	/tindahhan/	("market [place]")
"tubod"	/tuborran/**	("spring [of water]")

** N.B. These forms have more than one form of morphophonemic change.

10. REDUPLICATION is the process whereby certain morphemes of the root word are repeated, causing certain variations in the meaning from root word to the new form. Several types of reduplication occur in Aklanon.

10.1. PRIMITIVE WORDS is a term given by Rodolfo Cabonce[9] to those words of two syllables which consist of a reduplication of the first syllable. E. Arsenio Manuel[10] hypothesized that these words were borrowed as one syllable words from Chinese or Indian languages, but due to the tendency of Malayo-Polynesian languages to have two syllable words, they became reduplicated as time went on. Manuel went on to prove that many of the one-syllable versions of these words did, in effect, correspond with Chinese words with similar meanings. Whether these words were actually borrowed from Chinese, or whether both the Chinese words and the Philippine versions stem from a common stream is not our question here. We only mention the theory as one account for the occurance of such words in Aklanon. Such words do not present any morphophonemic problem today either, since the changes that occured took place far in the past. However, they are mentioned at this time to show the nature of the reduplication within them, and also to stress that they receive only one basic accent or stress per word, as is the case with all reduplication in the dialect. Examples of such words are:

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[9] VISAYAN-ENGLISH DICTIONARY, unpublished mimeographed manuscript.

[10] CHINESE ELEMENTS IN THE TAGALOG LANGUAGE, Manila, 1948.

VOCABULARY	MEANING
/bibi/	("duck")
/bi'bi'/	("edge")
/bukbuk/	("bamboo gnat")
/busbus/	("tear open")
/dabdab/	("flame")
/dikdik/	("sift out")
/dingding/	("wall")
/dumdum/	("thought")
/'os'os/	("slip down")
/nagnag/	("ointment, salve")
/pakpak/	("wing")
/pispis/	("bird")
/singsing/	("ring")
/suksuk/	("wear, adorn; house lizard")
/tawtaw/	("dip up and down")
/tiltil/	("chip")
/tubtub/	("until, up to")
/tuktuk/	("rust; knock")

The above is only a partial list of the many so-called primitive words in Aklanon.

10, 2. FULL REDUPLICATION of the root word in Aklanon carries with it the meaning or idea of artificiality, diminution, or general lessening of the quality implied in the root word. This can best be seen by contrasts between the root word and its meaning, and then the reduplicated word and its meaning:

ROOT	MEANING	REDUPLICATION	MEANING
"baeay"	("house")	"baeay-baeay"	("doll house")
[illegible]ik"	("return")	"balik-balik"	("come frequently")
"bueak"	("flower")	"bueak-bueak"	("artificial flower")
"bueos"	("replace")	"bueos-bueos"	("alternate")
"bulok"	("lousy")	"bulok-bulok"	("not so good")
"kaon"	("eat")	"kaon-kaon"	("nibble, taste food")
"eamig"	("cold")	"eamig-eamig"	("cool")
"init"	("hot")	"init-init"	("warm")
"tawo"	("person")	"tawo-tawo"	("puppet")
"tiyog"	("turn")	"tiyog-tiyog"	("man-about-town")

Two very common expressions of this type are used, which in translation to English seem to loose their sense of diminution: "adlaw" means "day", while "adlaw-adlaw" means "every day", but in the sense of the English "each and every day" (taken individually and as a group). "Tanan" means "every, all", while "tanan-tanan" has a good equivalent in the English idiom "each and every", which implies diminishment in the word "each", yet includes all in "every".

It should be noted that in this full word reduplication there is only one basic accent or stress in the entire word, falling on the reduplication, such as /tawohtáwoh/.

10, 3. REDUPLICATION OF THE FIRST SYLLABLE (-C_1V_1-). The Tagalog or Pilipino language uses reduplication throughout its very system. Aklanon, on the other hand, does not actively use reduplication, except in words surviving from older forms and also to show the lessening of the possibility of a verb's happening. In this type of reduplication the first consonant (including the unspelled glottal stop /'/) and the first vowel are repeated from the root word and infixed into the new form. Some common occurances are:

ROOT	MEANING	NEW FORM	MEANING
"bato"	("stone")	"kababatwan"	("a stoney area")
"buhat"	("make, do")	"magbubuhat"	("creator; God")
"buot"	("one's psyche")	"magbubuot"	("supreme will; God")
"buot"	("one's psyche")	"kabubut-on"	("one's inner self")
"buhi'"	("live")	"nabubuhi'"	("those who subsist")
"buyog"	("spin")	"tambubuyog"	("bumble bee")
"huya'"	("shame")	"kahuhuya'"	("shameful, disgraceful")

At least four common words evidence this form of reduplication which took place in antiquity:

"bayi"	("woman")	"babayi"	("woman")
"eaki"	("man")	"eaeaki"	("man")
*dewha	("two")	"daywa"	("two")
*teyo	("three")	"tatlo"	("three")

N.B. The symbol (*) represents a reconstructed form, what the shape of the word might have looked like centuries ago. We don't know for sure, but the possible shapes of the word for "two", for example, may have gone through the following stages:
*dewha -- *dedewha -- *dedwha -- *dedwa -- *daRwa -- *daǵwa -- "daywa"
over the past thirty or so centuries. The shape *daRwa might be postulated for proto-West Visayan (c. 700 A.D.), while the shape *daǵwa might be postulated for proto-Aklanon (c. 1350 A.D.), and "daywa", of course, is current Aklanon.

Sometimes the reduplicated first syllable obtains the "-in-" infix for purposes of intensification:

"mahae"	("dear, expensive")	"minamahae"	("very dear")
"tahod"	("respect")	"tinatahod"	("quite respected")
"buot"	("one's psyche, will")	"binubuot"	("come to think of")

10, 4. REDUPLICATION OF THE FIRST VOWEL WITH THE /ǵ/-INFIX, /-ǵV_1-/. A frequent form of intensification in Aklanon is accomplished by repeating the first vowel of the root word along with the /ǵ/-sound. This form of reduplication is inserted as an infix after the first consonant and vowel (C_1V_1) of the root word:

"saka'"	("come up")	"nagasaeaka'"	("persons coming up")
"sugo'"	("command, order")	"sueugo-on"	("servant, househelp")
"sunod"	("follow")	"sumueunod"	("disciples, followers")
"silak"	("sunshine")	"tigsieilak"	("sunny season, summer")
"tanum"	("plant")	"tigtaeanum"	("planting season")
"'uean"	("rain")	"tigueuean"	("rainy season")
"hilo'"	("poison")	"makahieilo'"	("poisonous")
"duyog"	("sleepy")	"makadueuyog"	("soporific, sleep-inducing")
"sakit"	("pain")	"makasaeakit"	("painful, pain-inducing")
"'uhaw"	("thirst")	"makaueuhaw"	("thirst-inducing")

10,5. /C_1uǵ(o)-/ REDUPLICATION AS PREFIX. The first consonant of a root word along with /uǵ(o)/ can act as a prefix to show diminishment of the quality of the root word, much like the previously mentioned full word reduplication (see 10, 2). The form is basically /C_1uǵo-/ for words of two syllables accented on the penultimate syllable; however an allomorph /C_1uǵ-/ exists for words of two syllables accented on the final syllable, or for words longer than two syllables:

ROOT	MEANING	/C_1uǵ(o)-/ FORM	MEANING
"barko"	("ship")	"bueobarko"	("a toy ship")
"buot"	("one's psyche")	"bueobuot"	("will, desire, liking")
"hambae"	("talk, speak")	"hueohambae"	("chit-chat")
"tawo"	("person")	"tueotawo"	("dweller, inhabitant")
"baroto"	("dugout canoe")	"buebaroto"	("a toy canoe")
"lamesa"	("table")	"luelamesa"	("makeshift table")
"manghŭd"	("younger")	"muemanghud"	("a little younger")
"yaw'anay"	("not now, please")	"yueyaw-anay"	("procrastination")

10,6. REDUPLICATION OF NASAL AND FIRST VOWEL AFTER /mang-/. The prefix /mang/ is used on verbs, however a noun class exists which gives evidence of at least three forms of morphophonemic change (namely assimilation, consonant reduction and reduplication). This constitutes the "mang-" noun class. Take the word "tudlo'" ("teach"), for example. With the "mang-" verb prefix attached the new form reads "manudlo'" ("will teach"), evidencing both assimilation and consonant reduction. To make a noun form from this verb, the nasal sound of "mang-" (which here is /n/ after assimilation) is reduplicated along with the first vowel of the root word (which here is /u/) and inserted as an infix after the first vowel sound, giving us the form "manunudlo'" [reduplicated form is underlined] meaning "teacher".

Examples of this type of reduplication are given in three groups, corresponding to the different classes of assimilation and consonant reduction occuring (see this unit, sections 4 and 5):

	ROOT	/mang-/ NOUN	MEANING
(1)	"buhi'"	"mamumuhi'"	("those who help others to live")
	"bulig"	"mamumulig"	("[paid] helpers")
	"patay"	"mamamatay"	("those who are destined to die")
(2)	"sueat"	"manunueat"	("secretary, writer")
	"sukot"	"manunukot"	("bill collector")
	"sueay"	"manunueay"	("judge, tester [one who tests another's worth]")
	"tahi'"	"mananahi'"	("tailor")
	"tabang"	"mananabang"	("lawyer" [literally: one who assists])
(3)	"'isda'"	"mangingisda'"	("fisherman")
	"'uma"	"mangungumah"	("farmer")
	"kahoy"	"mangangahoy"	("wood-gatherer")
	"kawil"	"mangangawil"	("deep-sea fisherman")
	"hilaw"	"mangingilaw"	("[cannabalistic] egre")

UNIT FIVE: THE BASIC PARTS OF SPEECH

A. WHAT IS GRAMMAR?

Thus far we have been discussing individual units: units of sound and larger units of sound combinations and meaning, words.

When we put words together, they are not just thrown into speech haphazardly. Specific order, or structure, is called for; and without such structure meaning cannot be conveyed from speaker to hearer. This building of words into larger organized combinations or structures is what is meant by grammar. Grammar is a level beyond the lexical meaning of each individual word. For example, we all know the meaning of the words "hall, town and beautiful". Yet, if we put them in that order, we would use the idiom "meaningless" to describe such an arrangement: "hall town beautiful". Now we say that this arrangement is meaningless, not because the individual elements are meaningless, but rather because the combination of those three meaningful elements is not understandable--at least when given in that particular order. Thus, order or structure is important in the giving of meaning.

On the other hand, if I say "beautiful town hall", I have combined three meaningful words or elements into a larger structure which is also meaningful. Grammar is a level of meaning beyond the literal meaning of each individual element in a statement.

From the point of view of the listener, there are five kinds of signals which reveal the patterns of structural meaning in which words are arranged. We shall briefly discuss them, one by one.

1. WORD ORDER is the linear or time sequence in which words appear in an utterance. Without correct word order, statements are difficult if not impossible to understand. Word order is a key point in the conveyance of meaning. Certain levels of word order occur; those most commonly used and accepted by native speakers of a language, those which can be understood with difficulty and sound "foreign" to a native speaker, and those which are unintelligible to a native speaker.

Every language has certain strict limitations on word order. In English the position of a word in a sentence is important to its meaning. Poor word order often can confuse the meaning. Look at the following series of words: "sold the fish women the". This series is certainly not structured properly according to the canons of English grammar, and is consequently meaningless. It might make a good word assembly game, but in speech which is trying to communicate --particularily on a rapid, day-to-day basis--it would never be understandable or understood.

If we were to rearrange the series this way: "sold the women the fish" it becomes a bit more understandable, but it is not natural word order, and it is still confusing. One cannot tell for sure from the grammar who is doing the selling, and what was sold (though sense can fill this type of information). Someone who tried to understand the above statement would do some mental reconstruction, correcting the word order to "The women sold the fish." or to "The fish sold the women." Of course, his sense would prefer the first correction, unless he were listening to some sort of fairy tale where fish actually were doing the selling. It is only at this final point that we have a meaningful, grammatically correct statement.

In Aklanon, word order strikes a non-native speaker [particularily a speaker of English] as being quite loose or free. For example, the above example of English could be translated:

"Ro mga isda' ginbaligya' ku mga babayi."
("The women sold the fish.")

or the word order could also be:

"Ginbaligya' ro mga isda' ku mga babayi."

But the word order would definitely sound foreign or wrong if it were:

Ku mga babayi ro isda' ginbaligya'.
N.B. This word order is presented as wrong. The asterisk (*) is a symbol for a reconstructed or exemplar form.

If the word order were played with enough, an exceptionally ludicrous sentence could result:

Ro babayi mga ginbaligya' ku isda' mga.

which, besides having misplaced plural markers, implies that it was the fish that sold the women.

The importance of word order to the meaning of a sentence cannot be understated. Although Aklanon may impress some foreign learners as having free or loose word order (in effect, it just has more possibilities), there are definite patterns which must be followed, or else the speaker may sacrifice a good deal of the sense or meaning of what he is trying to convey.

2. PROSODY. Prosody is the over-all musical pattern of stress, pitch, and juncture in which the words of an utterance are spoken. The various possibilities of intonation have been mentioned already (see Unit II, Section 14). It need only be pointed out here that learning to express oneself musically within the language is important. If one gives a command form of intonation or pitch to an intended polite request, it no longer means what the speaker might have intended; in effect, it will be a command, and the response from the listener will correspond to the conveyed meaning and not the intended meaning. Instead of simply getting someone to do something politely, the speaker (in this case) might inspire an emotion of fear, anger, or simple misunderstanding. It is not so much, therefore, what is said, but also how it is said (or sung) which plays into the prosody of speech.

Mistaken levels of pitch, stress, or intonation either sound foreign, or can--at their worst --confuse or delete meaning. Many word exist where the difference in stress can be the difference between an inocuous word and a so-called "dirty word". Propriety, of course, prevents us from quoting such examples, but all members of the Aklanon speech community are well aware of such differences. Some differences in meaning have also been shown (see Unit II, Section 13 and Unit IV, Section 1, 1-2) to be involved with stress. A declarative intonation pattern when a question pattern is meant can ruin the continuity of a discussion. Such differences as these show that prosody is also an important part of the grammar of Aklanon speech.

3. FUNCTION WORDS. There are two basic classes of words, an open class and a closed class. The open class of words is generally characterized by the various parts of speech, while the closed class is characterized by function words. The open class of words provides a very wide choice of meanings (referring to things or events in the so-called "real world", the world of speech) and gives the speaker a great deal of freedom to choose. In the stucture "The _____ was born yesterday.", for example, we have a wide variety of choices possible, such as: "cat, dog, calf, baby, boy, girl, lamb" and so on.

In the structure "_____ baby was born yesterday" we do not have a wide variety of choices.

We must choose from the function class, and our choice is limited by both grammar and sense. We could choose "a" or "the" (from the article class), giving us the sentence "A baby was born yesterday" or "the baby was born yesterday". We could also choose some other function words, like "one", "some" or "any". But the idea is that our choice is limited.

Function words are a closed class of words and/or morphemes which embody necessary distinctions and also embody cases where distinctions are relatively few in number. Their basic characteristic as a class is that they have a small or limited range of meaning, and they present the speaker with a forced choice; he must simply choose one or the other of them. This is to say that the meaning a function word has to convey has to be (and must be) conveyed. The very structure of the language forces it on you.

For example, in Aklanon the structure "Mayadayad do baeay" is possible, meaning "The house is beautiful." The speaker could use any one of many words in the position of "baeay" ("house"). He could, for example, have said "payag" ("hut"), or "eskuylahan" ("school"), or "simbahan" ("church"). He could describe the beauty of countless things. But in his description, he must use the topic marker "do". It is obligatory--it's allomorph "ro" could also be used; but one or the other of the allomorphs for the topic marker must be chosen. There is no freedom involved. The language forces the structure upon you.

Another example of function words can be seen with the English prepositions. They are function words, and they force you to commit yourself. Each has its own specific meaning, as in:

"by the house"
"at the house"
"in the house"
"to the house"
"into the house"
"with the house"

The speaker of English is forced to make a commitment. In Aklanon, however, such a set does not exist, and the language permits the speaker to take a vague way out with "sa baeay" which could mean any one of the above mentioned English phrases. This is not to say, of course, that Aklanon cannot express the above prepositional meanings, for it can; but it does so in a different way, not with function words, but with actual parts of speech:

"sa kilid it baeáy"	("at the side of the house")
"sa sueód it baeáy"	("in[to] the house")
"sa idaeum it baeáy"	("under[neath] the house")

Note that we still have the basic phrase "sa...baeay", but with other qualifiers that make the meaning more explicit.

We might envision function words as the more humble servants of the impressive lexical words, but, like humble servants, they are indispensible in getting things done. It is impossible in Aklanon to build even short structures without them. Aklanon even seems to evidence a greater occurance of function words than English, having markers to show case relations, linking of parts of speech, and so on.

Another quality of function words or the closed class of words is their resistance to change or innovation. Parts of speech are always changing, since a language is borrowing words from every sphere of life; but function words are words which embody necessary distinctions, and hence do not change at all, even in centuries of development.

4. INFLECTIONS are morphemic changes, the additions of affixes and concomitant morphophonemic adjustments, which adapt words to perform structural functions without changing their lexical meaning. For example, "inom" always carries the meaning of "drink". But, as a verb, it has a whole system of affixes which allow it to fit into several contexts:

"Nakainóm akó it tubi'." ("I have drunk water.")
"Nagainóm akó it tubi'." ("I am drinking water.")
"Ginainóm nakon ro tubi'." ("The water is being drunk by me.")
"Nano ro atong ilimnon?" ("What shall we drink?")
"Paimna ro ayam it tubi'." ("Have the dog drink some water.")

In each case the root /'inóm/ changes form, or is inflected, so that it can fit into several situations. In each case it has its basic meaning of "to drink", but it also obtains a fuller grammatical "meaning" by its inflection--by the way it is made to fit into the statement or sentence.

In terms of our earlier discussion of basic word classes (see #3) we can call an inflection a function class of grammatical units, since each unit is meant to fill a particular function. Note how each form of the word "inom" was able to fill its function in giving meaning. The definition of inflection mentioned "the additions of affixes and concomitant morphophonemic adjustments." Note the two happening in the above examples. First of all, the affixes given in the examples are: "naka-, naga-, gina-, -il--an, pa---a." The morphophonemic adjustments in this case were the /-li-/ infix in the fourth example (/ilimnan/) and the process of metathesis (see Unit IV, 8, 1) in the fourth and fifth examples where the root (/inóm/) becomes metathesized to /imn-/, as in /ilimnan/ and /pa'imna/.

5. DERIVATIONAL CONTRAST is the difference between words which have the same base or root, but which differ in the number and nature of their derivational affixes. In other words, it is the difference between various forms of affixes which change words from one part of speech to another. It is a free class of grammatical units, as opposed to inflections which are the function class of grammatical units. Examples of such are given in the following list:

WORD	PART OF SPEECH	MEANING
"natawo"	verb [stative]	("is/was born")
"nagatawo"	verb [regular]	("is giving birth")
"katawohan"	noun	("humanity")
"kinatawohan"	noun	("birthday")
"pagkatawo"	noun	("personality, character")
"tueotawohon"	adjective	("slightly populated")

Note how the root "tawo" is transformed by the various prefixes or suffixes into different parts of speech with different syntactical (grammatical) meanings. Each retains the basic meaning of the root word, but contrastive meanings exist between each particular division, or derivation.

Derivational contrast differs from inflection in that inflection is concerned with the various forms of a root word within a particular part of speech (e.g. the conjugation of a verb or the comparison of an adjective form-class), while derivational contrast is concerned with the differences of both use and meaning of a root within the different parts of speech. For example, in the English "the happily man lazy watched the people go by", we know two mistakes occur. We can correct by changing the adverb "happily" to "happy", and the adjective "lazy" to the adverb "lazily", thereby deriving the sentence: "The happy man lazily watched the people go by." Or we could invert the misplaced adjective and adverb forms of the sentence: "The lazy man happily watched the people go by." In either case, we have examples of derivational contrast: the differences between *happy* and *happily* and between *lazy* and *lazily*. We can also see how they fit into the meaning of the entire sentence. If mistaken, they can cause a good deal of confusion; therefore both inflection and derivational contrast can be crucial to sentence meaning, and make up a part of the whole process of grammar.

6. SUMMARY. It is the above five elements which make up the corpus of grammatical meaning in Aklanon. When we discuss, then, the "grammar of Aklanon" we are principally referring to them. The common notion of speaking with "good grammar" or "bad grammar" is not bound up with this more precise meaning of "grammar", namely the level of meaning imposed upon individual words when they are grouped together into larger structures to convey meaning.

If the first four units of this book dealt with letters and words, it did so only to prepare the reader for the greater combinations that lie ahead. The putting together of words into sentences, however, is not a ready-made process: neither for the infant nor for the foreign-learner. Taking a random group of words which a baby might babble or a foreigner might mimick is not to imply that we have either a statement or meaning, or that a person can speak the dialect. We have seen how words with meaning are not the only requirement for a statement; there must be a meaningful combination of meaningful words--in other words, we need both *lexical* and *structural* meaning to build sentences.

Lexical meaning refers generally to the meaning words have which can be found in a dictionary. It refers to the things that go on about us in the world, not only the real world of "trees" and "rivers" and "people", but also in the world of "thought", "belief", "superstition", "hope" and "love". It is the type of meaning which we can try to define or explain to another, the very core of our conversations and communications.

Structural meaning, on the other hand, is the way meaning gets put into words, sentences, and communication. It is the sort of thing we have been describing in this unit by word order, prosody, function words, inflection and derivational contrast.

The remainder of this unit will be dedicated to the four basic parts of speech: the regular and stative verbs, noun and/or substantives, adjectives and adverbs. It is these units and their function within the sentence which lay the groundwork for the building up of meaningful utterances and rational communication. These words constitute the bulk of all words with the above-mentioned lexical meaning. They are the most important single step in our discovery of the why and how of the Aklanon tongue.

B. THE REGULAR VERB

1. THEORY. Verbs are the most important part of any utterance. One cannot speak long in sentences which have no verbs. Verbs are present--really or implied--in almost every utterance. Because of the key importance of the verb in Aklanon, not only due to the frequency of its occurance and to the fact that it occurs first in a sentence on many occasions, but also because of the way whole sentences are built explicitly about or around the verb form, it is not surprising why we choose to discuss it first among the basic parts of speech.

Despite the importance of the verb, and its frequency of occurance, it is probably the most elusive part of speech to define.

> Verbs are the hardest of all linguistic concepts to define, because in linguistic definition the verb is the starting point, the basis on which other definitions rest. It is improbable that a definition can be devised which will have meaning to anyone who does not already know, more or less, what a verb is. Beginners can best be taught what verbs are by having verbs pointed out to them. If a child asks us what a tree is, we do not inform him that it is a perennial plant supported by a large stem, or trunk, of wood; we show him a tree, or several trees, and then he knows what a tree is. In a similar way we come to recognize verbs, and when we can recognize them, then we are able to undertake the task of defining and analyzing them. The student who can learn to recognize verbs can be taught the rest of grammar. Those who cannot learn to recognize verbs, however many verbs are pointed out to them, cannot be taught anything about grammar.[11]

This extract above illustrates the importance of verbs, and yet their elusiveness to formal definition. This was said with reference to verbs in English; the importance of verbs within Philippine languages was similarily stressed by McKaughan:

> Before turning to the thesis proper, we would like to emphasize the importance of describing verbal inflectional categories in the study of Philippine languages. We had at one time emphasized the analysis of the particles or pronouns as relation markers almost to the exclusion of verbal inflection. It now seems to us that the primary key to sentence structure is to be found in the verb where basic syntactic relations are indicated, and which is the center of most major sentence types. Further, we are convinced that categories similar to those we have described for Maranao occur also in the other Philippine languages.[12]

Such is true, we shall see, for the Aklanon verb system: the verb is a center and a key.

1,1. NATURAL VERBS. In presenting a theory as to just what a verb is, the first point already mentioned was to point out some verbs. There are some forms which a native speaker would unquestionably identify as verbs. It is such forms which naturally should serve as a starting point.

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[11] Paul Roberts, UNDERSTANDING GRAMMAR (1954, Harper & Row), pp. 110-111.

[12] Howard McKaughan, THE INFLECTION AND SYNTAX OF MARANAO VERBS (1958, Manila, Bureau of Printing), p. 4.

The notional definition of a verb is a word that expresses action, condition or state of being. In Aklanon, examples of such are as follows:

(a) ACTION

-kaon	("eat")
-inóm	("drink")
-haeot	("whittle")
-eangoy	("swim")
-euák	("disjoint")
-eungi'	("twist")
-baeay	("build [the] framework")
-adto	("go")
-balík	("return")
-duhoe	("elevate, raise up")

(b) CONDITION

-bangon	("arise")
-damgo	("dream")
-eaom	("hope")
-handum	("wish")
-higugma	("love")
-pahuway	("relax")
-painoino	("think")
-pukaw	("awaken")
-pati	("believe")
-salig	("trust")
-tuo	("have faith")
-tahod	("respect")

(c) STATE OF BEING

-buhi'	("be alive")
-ila'	("like")
-tawo	("be born")
-tueog	("be sleeping")
-gutóm	("be hungry")
-uhaw	("be thirsty")
-duyóg	("be sleepy")
-gaoy	("be tired")
-asla	("be satiated")
-sumoe	("have enough of")
-akig	("be angry")
-hadlok	("be afraid")
-hidlaw	("miss, long for")

Of these three groups, perhaps only the first would automatically strike a native speaker of the dialect as verbs, since they are under the general category of words which express action. The second group, words which express condition, are frequently mistaken to be nouns, particularily since they often occur after noun determining function markers and become in such cases, noun forms. However, as we shall see, the words in this column are subject to inflection in the same way that the so-called "action words" are, so they are indisputably members of the verb class. The third group, words which express state of being, are sometimes mistaken to be adjectives, particularily since they describe. However, they are inflected for time according to a separate conjugation of stative verbs, and will be described in the following chapter (Chapter C, "STATIVE VERBS"). In all of the above cases, we find inflection for tense and aspect (degree of completion of action), which is characteristic of and unique to verb classes.

1, 2. FORMAL DEFINITION. The previous discussion about the three types of verbs, which mentioned that each class is subject to inflection, brings us to the heart of a formal definition, namely that: a verb is any word which is or can be inflected for focus, quality, aspect and time. Each of these will be explained as this chapter progresses. In other words, a somewhat redundant, but nonetheless accurate definition of a verb would read: a verb is any word which is inflected with forms characteristic of the verb class, as distinguished from noun, adjective and adverb classes. Similarily, if it did not sound facetious, a verb is any word which can be inflected according to the forms presented in this section on verbs.

With regard to the form of verbs, one generalization seems to apply to all classes, namely that all verbs have some form in "na-" in their inflection. Whether it be a regular or a stative verb, at least one form of the whole class (usually indicating "process-begun") evidences the na- prefix. In actor focus, regular verbs have the form na- coupled with the form]ga- in the simple tenses ("naga-"), and na- coupled with]ka- in the ability tenses ("naka-"). All stative verbs have a present or real tense form with the simple na-.

1, 3. HOMOPHONIC VERB CLASS. Apart from words which could easily be identified as verbs because of their sense or because of the presence of the na- morpheme, there is a small group of verbs (whose extent has not yet been fully determined) which can be distinguished from other related nouns and adjectives by the stress-superfix. These verbs are identical to other forms except that there is a difference in stress (see Unit IV, Section 1, 1). A similar phenomenon occurs in English:

VERB	OTHER	
imprínt	ímprint	(NOUN)
impórt	ímport	(NOUN)
addréss	áddress	(NOUN)
desért	désert	(NOUN)
perféct	pérfect	(ADJECTIVE)

Note how the first column shows stress on the last syllable, while the second column illustrates stress on the first syllable. In Aklanon, a similar phenomenon occurs, but verbs will show a stress on the penultimate syllable, while the other forms show stress on the final syllable:

VERB FORM		OTHER FORM	
/báka'/	("walk under weight")	/baká'/	("bow-legged") (ADJECTIVE)
/bágay/	("put up framework")	/bagáy/	("house") (NOUN)
/búhi'/	("release, set free")	/buhí'/	("alive") (ADJECTIVE)
/gáha'/	("cook, prepare food")	/gahá'/	("already cooked") (ADJECTIVE)
/súba'/	("go upriver")	/subá'/	("river") (NOUN)
/tábon/	("cover")	/tabón/	("cover") (NOUN)

1, 4 SYNTACTIC DEFINITION. In Aklanon, the verb is the key element of the construction in which it occurs. It is a center. Besides telling us about its own emphasis or focus, mode, aspect and tense (all of which will become clear as we discuss them individually), it also regulates the placement of the function markers or function words in the predication. In other words, besides being words which talk about doing, verbs do lots of things by themselves. By just looking at a verb form, or by just hearing one, we can tell what is paramount in the speaker's mind. We will know where the topic will occur in the sentence, and how it will be marked. We can also tell where the instrument of the action (if any is expressed) will occur, and how it will be marked; where the direct object or goal of the action will occur, and how it will be marked; and so on. The Aklanon verb, in other words, is quite the dictator. Once the verb form is put down, democratic procedures end, and the rest of the forms in the sentence are pre-determined and must follow according to beautifully simple, but rigid, grammatical "laws" or canons.

1,5. VERB DETERMINERS. Perhaps the easiest way to find out whether or not a word is a verb or another part of speech is through the verb determining function words. Members of this class are drawn from several parts of speech, some of them are verbs, others are adjectives or discourse particles when reduced to their basic root; but all of them can function to illustrate or point out a verb.

The class of verb determiners is quite large, and some of them allow for more than one verb form after them; but the largest class can be found with the verb prefix mag-. A formal diagram of this construction would be as follows:

[verb determiner] - [subject] - mag-[verb root] - [remainder of the sentence]

This system is quite infallible for unearthing verb roots. Take a look at the following example:

"Naila' ako magadto sa Manila'."
("I want to go to Manila.")

The verb determiner here is "naila'"; note the verb root "adto" following the mag- verb prefix. Because of the presence of the verb determiner and the mag- prefix, any verb stem can be illustrated. The following is a list of the most common verb determiners:

VERB DETERMINERS [used with the verbal prefix mag-]

anad	("used [to], accustomed")	dapat	("should")
antigo	("know how [to do something]")	gusto	("want")
bago	("before, prior to")	indi'	("will not")
basta	("so long as, provided that")	mahimo	("can, able")
buót	("will, desire")	naila'	("like, want")
kinahangean	("need; it is necessary")	owá'	("did not")
kon	("if, when")	pwede (nga)	("can; may")

This above list is not extensive. Many other forms exist in the class. However, some of the forms take a different word order (that is, they go into another slot in the sentence); and still others take different verb prefixes. We will come back to these forms when we discuss "SUBJUNCTIVE AND DEPENDENT VERB FORMS" [this unit and chapter, 2,2(6) and (7-8)].

1,6. GENERAL SURVEY. Before we begin our discussion, it would be best to get a general preview of how we will go about analyzing the character of the Aklanon verb. A glance at the remainder of this chapter on "VERBS" will show it to be the longest single chapter in this book. Because verbs do so much, there is so much to be said about them. An orientation is quite necessary at this time:

1. We have been discussing general THEORIES as to what a verb is, and how we can locate one. We will now go on to discuss...
2. TIME in Aklanon verbs. Time, represented by "ASPECT" and "TENSE" forms, is the

one thing unique to verbs among the parts of speech, and is also the easiest to grasp. It is therefore a natural starting point in the analysis of the various verb forms. Then we will go on to...

3. MODE or MOOD in the verb, which qualifies the meaning of the verb in one way or another. The various moods describe the simple occurance of an action, whether or not the action can occur (ability), whether the action happened by accident (happenstance), or whether or not the action should or must occur (command).

4. ROLE consists of a discussion of the various situational details occuring in the real world of speech and the speaker. This discussion is a necessary preliminary to give us a good understanding of...

5. FOCUS in Aklanon, which is the system of emphasis built right into the verb forms, and which orients the entire sentence around the verb. We will discover that focus is not, as some consider, an equivalent to voice in English, but that it is an extremely different grammatical construction by which one can emphasize any one of four basic sentence elements.

6. The CLASSIFICATION OF STEMS will show the various types of verbs in Aklanon. Not every verb root behaves the same way or does the same thing as the others. For example, there are transitive and intransitive verbs, verbs which take one type of object or another, verbs of motion, and inanimate verbs. Then we will go on to...

7. INFLECTION, which will discuss all of the verb forms possible in the Aklanon dialect. This will bring together everything we have discussed about time, aspect, mode and focus. After this we will discuss the remaining character of the Aklanon verb--

8. QUALITY, which consists of three subdivisions: General, Causative and Distributive.

9. OTHER VERB CLASSES OR MODES is a discussion of how substantives or other parts of speech can be made into verb forms with their own peculiar mood or meaning.

10. Lastly, we will see OTHER VERB QUALIFIERS and how they can change the sense or implication of a verb, each in its own subtle way.

Keeping this step by step procedure in mind from the very beginning can simplify our discussion of verbs, and show how one point leads to another.

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2. TIME is the one thing unique to verbs apart from the other parts of speech. It is also the easiest function of a verb to grasp, and, in either case, is a natural starting point for our discussion on verbs.

In Aklanon, there are different ways of telling time. The philosophers tell us that the events of the world about us are entrenched not only in space, but also in time. Not only do events happen in space and time, but people like Emmanuel Kant and Albert Einstein have shown us that our thoughts are also relative to space and time. Time is one of those things pervading our thinking and our being. When we get down to putting across in speech the idea or notion of time, there are two mechanisms in the Aklanon dialect.

First of all, we can say the time explicitly:

kaina	("earlier")	daywang oras eon	("two hours ago")
kahapon	("yesterday")	sa tatlo pang adlaw	("in three more days")
kabi-i	("last night")	ku 1962	("in 1962 [past time]")
hinduna'	("later on")	hin-aga	("tomorrow")
makarón	("now")	sa ulihi	("later on")

However, this mechanism brings us into the general area of adverbs, which we will discuss in detail in a later chapter (Chapter F, "ADVERBS AND ADVERBIALS").

A second mechanism, relevant to our discussion here, gets the idea of time across in the verb itself:

Nagatungtung imáw sa bató.	("He is standing upon a stone.")
Nagpatay sanda it kanding.	("They killed a goat.")
Nakadaóg imáw it premyo.	("He was able to win a trophy.")
Magadaeagan imáw.	("He will run.")
Tan-awa ro pisara.	("Look at the blackboard.")

Each one of the underlined verbs carries with it some idea or notion of time. Note that it does so by implication, and that it does so only generally. We do not know the actual point of time at which the action has occured or will occur; we only have a vague idea of past, present or future time. Thus, verbs are inflected for time; the forms that are attached to the root words say something or other about the time of the action--whether it be past, present or future.

2.1. ASPECT. The first general notion of time in the verb is given by one of two[13] basic morphemes denoting aspect, or the degree of completion of an action. All verbs have forms which show one or the other of aspect values; in addition, at least some of the forms of every verb illustrate either the na- morpheme or the ma- morpheme, each of which reveals the aspect of the verb.

(1) THE REAL ASPECT (na-)[14] denotes that the action of the verb has already begun. It says no more and no less. We only know that the action is already a reality. Whether it is going on currently, or recently completed, or finished long ago cannot be known from the form itself. We only know that the action has begun:

naila' akó.	("I like" or "I liked")
nangisda' akó.	("I am fishing" or "I fished")
nagakaon akó.	("I am eating" or "I eat")
nagadto akó.	("I was going" or "I went")
nakasimba ako.	("I have gone to church" or "I could go to church.")

(2) THE UNREAL ASPECT (ma-)[15] is a morpheme denoting that the action of the verb has not yet begun. It says no more and no less. We only know that the action is not yet a reality. Whether it is going to happen in the distant future or the near future, whether it is expected to

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[13] Each focus actually illustrates its own two aspect morphemes:

na---/ma---	ACTOR FOCUS
-in--/ i---	INSTRUMENT FOCUS
-in--/ pa---	OBJECT AND REFERENT FOCUS

For purposes of simplification we only discuss the forms of Actor Focus at this time. They are the simplest to grasp and also the most frequently used morphemes. The others will be illustrated when we discuss "FOCUS".

[14] A full chart of the REAL ASPECT MORPHEMES for each focus would read:

ACTOR FOCUS	na---
INSTRUMENT FOCUS	-in--
OBJECT FOCUS	-in--#
REFERENT FOCUS	-in--an

happen, or whether it did not happen at all is not known from the form itself. We only know that the action stated has not yet begun:

maila' akó.	("I will like" or "I might like")
mangisda' akó.	("I will fish" or "I may fish")
magakaon akó.	("I will eat" or "I am going to eat")
owá' akó magkaon.	("I did not eat")
indi' akó magkaon.	("I will not eat")
makasimba akó.	("I can go to church" or "I will be able to go to church")

Note in these above examples how the ma- morpheme appears on all verb forms represented. Note that its meaning is limited to the unreal: the action is not yet a reality; it has not yet begun. But also note that when the negative particles are used (owa' and indi') a time element enters the scene. Owa' indicates definitely past time, and indi' indicates definitely future time. The time, let us note, is not carried in the ma- morpheme, but only in the added particle. Only aspect is represented by the mag- form (the fusion of ma- and g-).

2,2. TENSE. The morphemes na- and ma- refer to the degree of completion of an action, whether or not it has in effect begun. However, these morphemes can be fused with other time or mood morphemes to give more explicit concepts of time or tense. The resulting form will still not be as indicative of time as in the English verbs, but will certainly be more explicit than the two basic aspect forms by themselves. Taking, for example, the morphemes ga-, g-, and nog- we get the expanded forms:

naga---	maga---
nag---	mag---
	manóg---

These expanded forms say more about the actual time or tense of the action and bring us to the heart of our discussion about time in Aklanon verbs. In addition to these above forms, there are some other morphemes used in indicating time relations:

-um--   pag---

The distinctions that we will draw with regard to the time value of verbs are made on formal and syntactical grounds. In other words, where differences in form exist, coupled with meaning, such as between naga- and nag-, we must obviously draw a distinction. But where we find differences in function, coupled with meaning, we also must draw a distinction. Such a syntactical difference exists between mag- used with owa' to illustrate past time, and with indi' to illustrate the future.

The various tenses in Aklanon can then be outlined as follows:

(1) THE IMPERFECTIVE (naga-) shows that an action has begun, but that it is not yet completed. The actual time stated by the imperfective can differ. Unmarked by any word to qualify time, the imperfective denotes present time or present tense:

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[15] A full chart of the UNREAL ASPECT MORPHEMES for each focus would read;

ACTOR FOCUS	ma---
INSTRUMENT FOCUS	i---
OBJECT FOCUS	pa---#
REFERENT FOCUS	pa---an

(a) "Nagasimba akó."
("I am going to church.")

(b) "Nagaadto akó sa Nabas."
("I am going to Nabas.")

It can also retain a present meaning if marked by a word referring to present time, such as makaron ("now") or eon ("at this time")

(c) "Nagasimba eon imáw."
("He is going to church now.")

(d) "Nagapanindahán sanda makarón."
("They are marketing now.")

The imperfective can also express the notion of a repeated or habitual action:

(e) "Nagasimba akó adlaw-adlaw."
("I go to church every day.")

(f) "Rayang mga klasi it taeabá hay nagamutya'."
("These types of oysters make pearls.")

(g) "Bisán alinón mo it tago', ro sikreto nagaguwa' man gihapon."
("No matter how you conceal it, a secret gets out just the same.")

However, the imperfective can be used to denote a continuing action in past time:

(h) "Pagabót nana kahapon, nagaeabá kamí sa bubón."
("When he arrived yesterday, we were washing at the well.")

Note in this last usage how the aspect rather than the time-value of the prefix is revealed; it refers more to the degree of completion of the action as opposed to the actual time of its occurance. Generally, the explicit notion of time in Visayan is expressed by adverbs or time markers, not in the verb form.

(2) THE PERFECTIVE (nag-) shows that an action has begun and that it is completed. Unmarked by particles it is equivalent to the simple past tense of English:

(a) "Nagsimba ako."
("I went to church.")

(b) "Nagtanóm sanda it bataw, repulyo, kamatis ag aeogbat."
("They planted beans, cabbage, tomatoes and lettuce.")

The perfective can also be used to denote a past perfective statement of time--an action finished prior to another action:

(c) "Bago umabót ro Kastila', si Kalantiaw ro nagsueat ku sueondanan."
("Before the Spanish came, Kalantiaw had written the Code.")

(3) THE EXPECTED (manog-) is used in one of two ways. It can state an immediately expected action, an action that is just about to happen:

(a) "Manogtapós ro sine."
("The movie is just about to end.")

(b) "Manogitlog ro manók."
("The chicken is going to lay an egg.")

It can state an intended or planned action, and in this case could be called the INTENTIONAL tense:

(c) "Manoghalín kunó kamó."
("It is said that you intend to move.")

(d) "Pagabót nana kahapon, manogsimba akó."
("When he arrived yesterday, I was about to go to church.")

(4) THE FUTURE (maga-) is used to express a simple statement of anticipated action:

(a) "Magasimba akó."
("I will go to church.")

(b) "Ro ungá' nga nagtaót kasangagan. magataeang."
("The child who caused trouble will go astray.")

In this second example, we find a statement of an action (magataeang) which is anticipated with reference to another, in this case given in the past (nagtao).

(5) THE SUBJUNCTIVE or hortatory tense is a reduction of the above-stated future form (ma-). This form is used in urging another, usually following the particle mos ("come on"):

(a) "Mos, masimba eon kitá."
("Come on, let's go to church now.")

(b) "Mos, matan-aw kitá sa sine."
("Come on, let's see a movie.")

The subjunctive can be and is used after such particles as:

bago	("before, prior to")
basi'	("maybe, what if")
basta	("so long as, provided that")
kunta'	("hopefully; would that")
giato'	("might; maybe")
kon	("when, if")
pwede	("could be; possibly; may")
sabón	("might be; perhaps")
siguro	("probably")

Note the following uses of the ma- subjunctive verb prefix after such particles:

(c) "Basi' mahueog ka."
("You might fall.")

(d) "Masimba kunta' akó hindunang hapon."
("Hopefully I will go to church later on this afternoon.")

(e) "Basta maapas kamó, mauna eang kamí."
("So long as you will follow, we will just go ahead.")

Although a distinct -um- conjugation, apart from a mag- conjugation, does not exist in current Aklanon, and most probably died out long ago, the subjunctive form has an alternate in -um- possible for most cases cited above when the verb occurs with such particles:

(f) "Basi' umadto ka sa Capiz pagkatapos it imong obra iya."
("Maybe you will go to Capiz after your work here.")

(g) "Kon umabót eon si Tatay, mapanaw rayon kitá."
("When Father arrives, then we will leave.")

(h) "Hugasi ring alima bago kumaon."
("Wash your hands before you eat.")

Both the ma- and the -um- subjunctive affixes illustrate another use of special verb forms after "VERB DETERMINERS" (discussed earlier in Section 1,5). Further use of such verb determiners with various verb affixes will be discussed presently in the following articles.

(6) THE DEPENDENT FORM (mag-), with an alternate of ga- in some instances, is somewhat related in both meaning and function to the infinitive of English in such sentences as:

"I like to eat bananas."
"I want to talk to you."
"I hate to go."
"It is necessary to fight for what is right."

In Aklanon, the dependent verb form is used after such verb determiners as:

naila'	("like; love")
naw-ay	("hate; not want [to]")
antigo	("know how [to]")
buót	("want")
kinahangean	("necessary; have [to]")
dapat	("should")
gusto	("want")

Note the following examples:

(a) "Naila' akó magsimba kon agahon pa."
("I like to go to church when it is still early [morning]".)

(b) "Antigo imáw mageangóy."
("He knows how to swim.")

(c) "Kinahangean sanda gaadto sa Antique."
("They must go to Antique.")

(d) "Dapat ikaw magnuóe sa imong kasae-anan."
("You should regret your sins.")

(7) THE PAST CONDITIONED FORM (mag-)[16] is so-called because its form is related to the past forms of most verbs. Its meaning is not necessarily restricted to past time. Generally it is used with certain particles to refer to past time:

owá'	("did not")
kan-o	("when [in the past]")
isót	("almost did")
siín	("where [in the past]?")

Examples:

(a) "Owá' akó magsimba kahapon."
("I did not go to church yesterday.")

(b) "Kan-o kamó magulí' kabi-i?"
("When did you go home last night?")

It can, however, be used outside of past time situations, particularily with the particle ayaw:

(c) "Ayáw magpanaw bago umulí' akó."
("Don't leave before I get back.")

(d) "Ayáw magbakáe it mahaé."
("Don't buy anything expensive.")

(8) THE FUTURE CONDITIONED FORM (mag-)[16] is so-called because of the relationship of its form to the future of many verbs. Its meaning is not necessarily restricted to future time. It is generally used with the particle indi' ("will not") to denote negative future:

(a) "Indi' anay kamó magpanaw bago umulí' akó."
("Please do not leave before I get back.")

It can also be used outside of future time situations, as will be more clearly seen when we discuss these forms in all focuses in the "INFLECTION CHART" (Section 7). When it is used in such situations, it is usually used as an alternate form for the above-mentioned past conditioned forms. In many cases, outside of clear divisions of past and future time, the two conditioned tenses can alternate freely with each other, particularily with interrogative particles.

(9) THE PARTICIPLE FORM (pag-) is a more or less abstract verb form, nominalizing the action to some degree. It is used in one of two ways: either as a gerund or verbal noun:

(a) "Maeumó ro pagsueat ag pagbasa it Inakeanón nga hambae."
("The reading and writing of the Aklanon language is easy.")

It can also be used to indicate past time in dependent clauses:

(b) "Pagabót ni Tatay, nagaeabá eot-amon sa bubón."
("When Father arrived, we were already washing at the well.")

Note in the last example how the independent clause has an imperfective verb form to show the action going on, while the dependent clause uses the participle to show an action in past time.

2,3. SUMMARY: TIME AND THE AKLANON VERB. We have seen how explicit time is not given by the verb in Aklanon, but rather through adverbs or adverbial statements, or else by time particles. The verb itself is relegated to aspect, the degree of completion of an action. There are two basic aspects: the real (generally marked by na-) and the unreal (generally marked by ma-). The real aspect indicates that the action expressed by the verb has already begun, and it has further distinctions of imperfective, perfective and the past conditioned forms. The unreal aspect states that the action expressed by the verb has not yet begun, and it has further distinctions of expected, future, subjunctive, dependent, and future conditioned. There is also a participle form of the verb which is abstract in general, though it can be used to express past time in dependent clauses.

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[16] The distinction made here between PAST CONDITIONED and FUTURE CONDITIONED forms may appear as merely syntactical (that is, based on their use in a sentence and their meaning). However, after we discuss "FOCUS" and see their forms in the object and referent focuses, we will note sharp formal as well as syntactical distinctions. In Actor Focus, the form for each is mag-, though the future conditioned has an alternative form in -um- on some occasions.

3. MOOD OR MODE is a distinction in the form of a verb to express whether the action is conceived as fact or in some other manner. In Aklanon, there are four basic types of mood or mode.

3.1. THE SIMPLE MOOD (ga-)[17] simply states the fact of an action. The action is expressed as an actuality that has begun (with the real aspect morpheme) or as an actuality that will begin (with the unreal aspect morpheme):

(a) "Nagatungtung imáw sa bató."
("He is standing upon a stone.")

(b) "Magaadto pa akó sa amon nga manogpautang."
("I still will go to our creditor.")

The ga- forms and their variants (with the simple g-) that were used in the preceding section on "TENSE" are non-other than these mood morphemes operating in conjunction with the aspect morphemes to give more explicit notions of time. The simple mood has by far the largest number of tense possibilities, due to the alternations of aspect and mood morphemes. Note the mood morphemes representing the simple mood underlined in the following forms:

naga-
nag-

maga-
mag-

manóg-
pag-

The simple mood morpheme is not always expressed, since it can be understood, as in the forms: -um- or ma-. In still another case, only the mood morpheme ga- appears, without the aspect morphemes na- or ma-, when explicit reference to a real or unreal action is not necessary. Examples of these:

(c) "Siín ka gaadto?"
("Where are you going?")
N.B. No aspect morpheme.

(d) "Masimba eang kamí hinduna'."
("We will just go to church later on.")
N.B. No mood morpheme.

(e) "Umabót cang imáw, mapanaw rayon sanda."
("Just when he comes, they will be leaving.")
N.B. No mood morpheme.

3.2. THE ABILITY OR APTATIVE MOOD (ka-)[18] states than an action is possible. The action is expressed as able to happen (with the unreal aspect morpheme) and as able to have happened (with the real aspect morpheme). Several ideas can be expressed by the aptative with its various forms:

naka-
maka-

[naha-]
[maha-]

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[17] This morpheme is used in all focuses, as we shall see later on. Due to the process of infixation (with -in-) the ga- sometimes gets split:

naga---
nag---
maga---
mag---

gina---
gin---
iga---
ig---

gina---an
gin---an
paga---an
pag---an

[18] The morpheme ka- is used in the subjective focuses, while ha- is used in the objective. Like ga-, each of these can sometimes be split by the -in- infix.

For one thing, it can express the meaning "have an opportunity to do" [maka-] or "succeed in doing" [naka-]:

(a) "Sa ano kang grado ikáw nakatapos?"
("What grade did you succeed in finishing?")

(b) "Makatuón pa akó ay may akon man nga skolarship."
("I still have an opportunity to study since I have a scholarship.")

(c) "Nakapapati imáw kakon nga may kapuslanan rong kalisdanan."
("He succeeded in making me believe that sufferings have value.")

It can also express the idea of the English modals "can" or "could", in the sense of physically being capable of doing something:

(d) "Indi' akó makahakwat karón bangód nga mabug-at ron."
("I can not carry that since it is heavy.")

(e) "Nakaamat ngani' kunó ro bukbuk."
("It is said that the house gnat could do it a little at a time.")

(f) "Makaeangóy ka?"
("Can you swim?")

The aptative prefix naka- is often used with the particle eon to denote perfectivity, as expressed by the auxiliaries "have" or "has" in English:

(g) "Nakakaon eon kamó?"
("Have you eaten already?")

(h) "Nakapanaw eon imáw sa Capiz."
("He has already left for Capiz.")

The naka- prefix can also express some degree of accidentality, either unintentional or coincidental:

(i) "Nano ro nakamansa ku cambung ngará?"
("What [accidentally] soiled this dress?")
N.B. unintentional

(j) "Nakabuóe akó it kahita nga bukót akon."
("I [accidentally] took a wallet that wasn't mine.")

(k) "Nakasakáy imáw sa jiyp nga indi' paadto sa Tangalan."
("He [accidentally] got on a jeepney that wasn't bound for Tangalan.")

(l) "Nakasubeang kamí ni Henry sa tindahan."
("I [accidentally] ran into Henry at the market.")
N.B. coincidental

3,3. THE ACCIDENTAL MOOD (hi-) states that an action takes place completely by happenstance. It has come down by usage generally unmarked by an aspect morpheme, though on some occasions (mostly of deep or archaic use) it can occur with either na- or ma- respectively. Most commonly, however, some other element in the sentence or clause expresses the time of the action. The general forms, then, are:

[nahi---]
hi---
[mahi---]

(a) "Basi' hiadto ka sa bueangan."
("Maybe you might go to the cock fight.")

(b) "Siín hidadakpi ro isda', kundi' sa ba-ba'?"
("Where else might you catch a fish, but by the mouth?")

(c) "Maeaká' hikit-an, maeumó hilipatán."
("Seldom seen, easily forgotten.")
N.B. The idea of accidentality or happenstance is not properly conveyed in the idiomatic English translation. A literal translation could read: "He who might be seldom seen, might be easily forgotten."

(d) "Siín hinabó' ro inaway kon bukót iya sa at[illegible]?"
("Where might the fight have taken place if not here at our place?")

3,4. THE IMPERATIVE MOOD expresses a command or an order. As opposed to the previous mood morphemes which are coupled with aspect morphemes to denote time, the imperative in each case consists of one morpheme with two meanings: that of the necessity of the action's being done and that of the time (generally implied to be the immediate future). Such a morpheme, since it has two meanings, is called portmanteau, because it is like a suitcase that has several things in it.

The imperative mood however brings us ahead in our discussion, since an understanding of the morphemes represented depends on some understanding of focus. There is no single morpheme to represent the imperative; rather there are morphemes for each of the four different focuses; and in some cases, each focus has alternative forms or more than one form.

To simplify matters, each morpheme can be considered to have a different emphasis, depending on the intention of the person giving the command. In each case the subject or the doer of the action is usually not expressed; just as in English the "you" is omitted from commands, the same is generally true of Aklanon. The points of emphasis possible, and the respective morphemes of each, will be discussed more fully in the section on "FOCUS". For the present we will discuss COMMANDS EMPHASIZING THE SUBJECT OR DOER OF THE ACTION.[19] Any one of four ways emphasizing "you" [singular or plural], the doer, are possible in Aklanon:

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[19] Very briefly, the other focus morphemes for the imperative are:
(1) COMMANDS EMPHASIZING THE ASSOCIATE (instrument or conveyed object). These can be expressed by use of the imperative prefix i--- or by use of the alternate imperative form, the suffix ---an.

(a)	"pilák ro papél."	("Throw away the paper.")
(b)	"Iuea' ro hiló'."	("Pour out the poison.")
(c)	"Baligya-án ro singsing."	("Sell the ring.")
(d)	"Dawatán ro asín."	("Pass the salt.")

(2) COMMANDS EMPHASIZING THE DIRECT OBJECT. These are expressed by the ---a imperative morpheme.

(a)	"Daeha ron."	("Bring that.")
(b)	"Bakcá ro kacamay."	("Buy the brown sugar.")

(3) COMMANDS EMPHASIZING THE REFERENT (indirect object, beneficiary or location). These are expressed by the referent imperative morpheme ---i.

(a)	"Bantayí gid ring manggad."	("Guard your possessions well.")
(b)	"Taw-i imáw it eukás."	("Give him a gift.")
(c)	"Babhi ro saewae ngarón."	("Wash those trousers.")

(1) By use of the root word morpheme only; that is, the verb stem unmarked by any other morpheme in order to state a simple command:

(a) "Adto sa Ibajáy."
("Go to Ibajay.")

(b) "Bakáe it gatas."
("Buy some milk.")

(c) "Hipos eon."
("Be quiet now.")

(2) By use of the prefix pag--- with the verb root. This form of command is considered very strong and can not be used when addressing peers or superiors. The subject may or may not be expressed, though it is usually expressed if plural:

(a) "Paghipos anay kamó tanán."
("Please, all of you, keep quiet.")

(b) "Pagdaeá kará."
("Bring this.")

(3) By use of the infix -um--. This form of command is very common in Aklanon. The subject must be expressed by either ka ("you" [singular]) or kamo ("you" [plural]). In this case, then, the subject morpheme is obligatory:

(a) "Bumakaé ka it Coke para sa atong bisita'."
("Buy a Coke for our visitor.")

(b) "Umadto ka sa tindahan ag bumaligya' ku kaeamay."
("Go to the market and sell the brown sugar.")

(4) By use of the mag--- prefix. This form of command is considered quite strong and should not be used when addressing peers or superiors. The subject is not obligatory, though it is generally expressed in Aklanon:

(a) "Maghimunóng'."
("Be still!")

(b) "Magulí' eon kainó."
("Go home now.")

POLITE COMMANDS are generally given with the subjunctive verb form:

(c) "Mos, maulí' eon kitá."
("Come on, let's go home.")

NEGATIVE COMMANDS are given with the negative particles indi' (with the future conditioned verb form) or ayaw (with the past conditioned verb form or with the marker it). Some brief examples read:

(d) "Indi' magpanaw it maeayó'."
("Do not go far away.")

(e) "Ayáw magsinggit."
("Don't shout.")

(f) "Ayáw it hibayág."
("Don't laugh.")

These will be discussed in more detail in Unit VI, D, Sections 2, 4 and 3, 1-2.

4. ROLE.[20] Before we go into the intricate mechanisms of focus involved with the Aklanon verb, we can simplify matters quite a bit by understanding the concept of role.

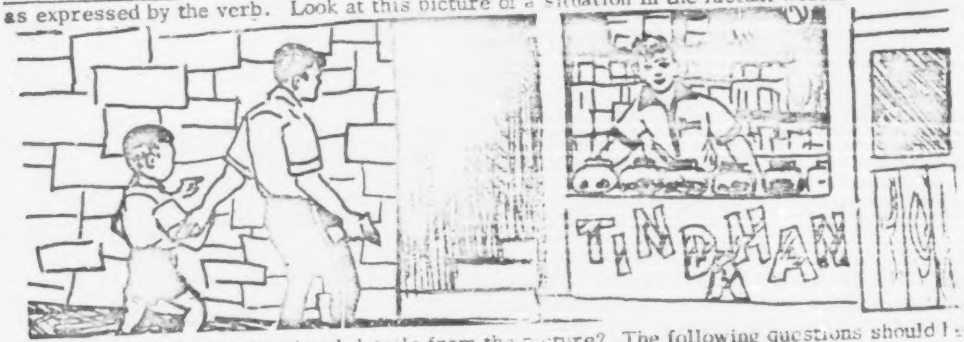
The whole idea of language is the communication of facts about the real world. When things happen, we usually want to talk about them. But when things happen they are relative to a good many factors. An action, for example, is not merely related to itself in terms of the vocabulary used to describe it. Kaon or "eat" does not merely happen by itself. The process of eating happens:

- at a certain time: perhaps in the morning (breakfast), at noontime (lunch), or in the evening (supper or dinner);
- in a certain place: perhaps in the kitchen, or the dining room, or at a picnic at the beach, in a restaurant or at the lunch counter;
- with a definite actor: perhaps you or I are eating, perhaps Jose or Maria, or maybe that man or child, a carabao, a bird, or a kitten;
- with a definite object: perhaps rice, meat, vegetables, fruits, or fish, dessert, or a snack;
- with some sort of instrument: one eats with one's hands, or else with a spoon and fork; we also use plates and bowls;

and various other SITUATIONAL DETAILS, expressed or implied, such as a beneficiary, cause or reason for the action, and so on.

In addition to these relationships within the real world of events, the speaker can introduce his own personal bias or emphasis in narrating the action, particularily to show his own point of view, his own personality, or to sway or influence the listener. In other words, he can color the facts for one reason or another.

All of these above-mentioned items (time, place, actor, object, etc.) are what we call situational roles. They are all the possibilities or relations or situations around an action as expressed by the verb. Look at this picture of a situation in the factual world:



Can you discover the situational details from the picture? The following questions should h to reveal them:

(a) What is happening in the picture? (What verb describes the action?)
(b) Who is doing the acting? (What is the actor or subject?)
(c) What is being acted upon [bought]? (What is the object of the action?)
(d) What is being used to buy the object? (What is the instrument?)

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[20] Dr. Laurence Reid, personal communication; and David Flaccus, unpublished notes on focus in Cebuano.

(e) Who will receive the object? (Who is the beneficiary?)
(f) Where is the action going on? (What is the location?)
(g) When is the action going on? (What is the time or tense?)

The answers to the questions can be outlined as follows:

	SITUATIONAL DETAIL	AKLANON	ENGLISH
(a)	action or verb:	bakaé	"buy"
(b)	actor or subject:	tawo	"person; man"
(c)	object or goal:	tinapay	"bread"
(d)	instrument or associate:	kwarta	"money"
(e)	beneficiary or indirect obj:	ungá'	"child"
(f)	location or place:	tindahan	"market"
(g)	time of action (adverb):	makarón	"now"
	time of action (aspect):	naga---	"is [buy]ing"
	(appropriate verb form)	gina---	"is being [bought]"

We now have a list of vocabulary words which represent the various situational details of the picture. But as we discussed much earlier in this unit (A. "WHAT IS GRAMMAR?"), meaningful words alone do not convey meaning. Language is a more complicated operation than that. Certainly, all of the above words are meaningful in themselves; but would the following Aklanon or English combinations make much sense?

(h) *Bakaé tawo tinapay kwarta ungá' tindahan makarón naga.
(*Buy man bread money child market now is ing.)

As far as English or Aklanon are concerned, the above is nothing more than a fairly nonsensical flow of words. In common, every-day speech such an utterance would be meaningless (even if it is made up of individual words which do have meaning).

It should be obvious by now that grammar or language is not just the haphazard compiling of words which represent situational details [as in the above example (h)]. When we put words which represent situational details into meaningful sentences, grammar makes us choose one system or another. It is at this point that languages differ widely in the range of possibilities. Each language offers a speaker its own way of "saying" what we are "seeing". In other words, besides the bias which a speaker himself brings into language when he interprets the events of the real world, the language itself [through its grammatical possibilities and limitations] also imposes a bias factor. There are certain things in the language itself that might prevent certain expressions. To do more than hint at this bias factor imposed by language would carry us far afield into philosophy and metaphysics, and such a discussion is simply not necessary for the discussion at hand. We only need to point out the fact that language itself does impose a bias factor upon the speaker, since the events of the real world, which happen in space and time with apparently little structuring or with their own system of causes and effects, must be put into a grammatical system with its own type of structure that is not necessarily based on cause and effect in the real world.[27]

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[27] Just a hint in this direction, and the rest is left to the imagination and ruminations of the reader. Later on we will discuss how it is impossible to make a person a direct object of an action in Aklanon (see Sections 3 and 4, this unit, Chapter "D"). This grammatical limitation, on the one hand, shows [illegible]iteness of the culture creeping into the language; on the other, it limits the speaker [illegible] a direct event that might take place in the real world (that is, there are times when [illegible] direct objects of actions).

Another important point to note is that no single sentence can cover every possible situational role and still be thought to be clear and concise. When we engage in conversation, we give out the news a little at a time. If a speaker attempts to give more than a few situational details per sentence, he runs the risk of being misunderstood. He is literally expecting the listener to bite off and digest far more than the average person is able to chew.

Of course, the grammar of a language might allow us to express a good number of situational roles at one time; so that an utterance might be considered "grammatically correct". But what the grammar allows and what the common man-on-the-street will put up with are quite different. For example, in English I feasibly can say:

(i$_1$) "The man is buying bread for the child at the store with money."

but something like that just is not said, or at least considered good speech. The same is true in Aklanon, I can say:

(i$_2$) "Ro kwarta ginabakáe it tinapay ku tawo para sa ungá'
sa tindahan."

but such a statement is rather long-winded and unacceptable in general spoken Aklanon.

4.1. TYPES OF ROLES. Before going on to the particular ways Aklanon allows a speaker to express various situational details through "FOCUS", let us look at examples of various roles, how they might be expressed, and where they occur in Aklanon.

(1) ACTORS naturally go along with actions. They are the simple, but ever-present doers of anything that gets done. The role of actor or subject of the action can be seen in the following underlined examples:

(a) "Ro tawong mahinay magpanaw, maubsan it tinapay."
("The person who travels slowly will be left without bread.")

(b) "Ro eaki pumanaw pa-Ibajáy."
("The man left for Ibajay.")

(c) "Paadto ka pa eang, apang gapaulí' eon kamí."
("You are just coming, while we are on our way home.")

(d) "Ginuli' ko ro tueon-an."
("I returned the book.")

(e) "Alinón pa ro sabód, kon owá' it manók?"
("What is the feed for, if there is no chicken?")

(f) "Pamisaea' nga bidhanan ro ginhambae ni Carlos."
("What Carlos said was a phrase pregnant [with meaning].")

(2) INSTRUMENTS are the tools or utensils used in accomplishing or doing an action:

(a) "Pinatáy nana it siyaw do kanding."
("He killed the goat with a blade.")

(b) "Ro kwarta ngará ibakáe mo it kaeamay."
("Buy the brown sugar with this money.")

(c) "Kinabus-ak mo eon ro sanduko sa kahoy?"
("Have you already used the bolo in splitting the wood?")

(3) COMPANIONS and/or CONCOMITANTS are usually helpers in the doing of an action. They serve, so to speak, as an extra subject:

(a) "Ihatód ro ungá' sa anang baeáy."
("Bring the child home.")

(b) "Nagpanaw sanda [kaibahan] ku andang mga ungá'."
("They left with their children.")

(c) "Gaulí' kamí ni Paúl."
("I am going home with Paul.")

(d) "Nagapanindahán sanda nanday Cynthia."
("They are going marketing with Cynthia and her companions.")

(4) DIRECT OBJECTS or GOALS receive the action of the verb:

(a) "Magabakáe imáw it singsing."
("She will buy a ring.")

(b) "Eaha-on mo ro isda'."
("Cook the fish.")

(c) "Owá' akó it mahambae."
("I have nothing to say.")

(d) "Pilakán ro papél."
("Throw away the paper.")

(e) "Eabhi anay ro akong eambung."
("Please wash my dress.")

(f) "Nano ring ginsakyan?"
("What [vehicle] did you ride?")

(5) INDIRECT OBJECTS or BENEFICIARIES are indirectly involved in the reception of the action of the verb. Usually the INDIRECT OBJECT is the person or thing to whom or to which something happens or is done, while the BENEFICIARY is the person or thing for whom or for which something happens or is done:

(a) "Taw-an kakon ruyón."
("Give that to me.")

(b) "Sugirí kamí ku natabó'."
("Tell us what happened.")

(c) "Dato hay para kimo."
("That is for you.")

(d) "Tawgi akó it traysikol."
("Call a tricycle for me.")

(e) "Ro tawo nagadto sa meyor."
("The man went to the mayor.")

(6) PLACE is a situational role or detail understood to some degree in any action, although it is not always mentioned explicitly. Our thoughts and actions are relative to both space and time. Specific place, however, is expressed by certain phrases or words in both Aklanon and English:

(a) "Nagulí' imáw sa baeáy."
("He went home.")

(b) "Nagpanaw sanda sa Manila'."
("They left for Manila.")

(c) "Nagtungtung imáw sa bató."
("She stood upon a stone.")

(d) "Daeha ron sa inyo."
("Bring it to your [place].")

(e) "Nakabalík eon si Pedro sa Malinao."
("Pedro has already returned to Malinao.")

4.2. SITUATIONAL ROLES, GRAMMATICAL ROLES, AND FOCUS. Thus far we have discussed various situational roles or details as we find them in the environment about us, and how they occur in language. In every one of the preceding numbers we have seen how the situational details can be and are expressed in more than one way. This is so because the grammar of every language makes groupings of its own in order to simplify the means of discussing events.

It is obvious that no language can tackle every phenomenon or event in a unique manner. In such a case, the vocabulary would be as broad as the number of phenomena in the language-speaking area; and the structure would need a particular mode of expression for every event, or at least for every type of cause and/or effect. Things are grouped together and abstractions are made to simplify matters and make conversation possible to all people about an almost infinite range of subjects.

We demonstrated earlier that a group of meaningful words must be put together in meaningful fashion; otherwise we speak non-sense. Language structure can not and does not allow for total freedom: every language has its own way of getting things said, and the speakers of that tongue must follow those ways. Language can not and does not allow for total freedom of vocabulary either. If every tree had a name of its own, and we had no single abstraction to represent the group--that is, if we had no word for kahoy ("tree"), then there would not be much we could say about trees to someone who had never seen the very tree we were talking about, and who did not know its particular name.

Take the case of people. Most of us have a name unique to ourselves. But we also can be described by a host of common names. What if there were no word in the language for tawo ("person"), eaki ("man"), bayi ("woman"), kataas ("height"), edad ("age"), and so on? What if we wanted to describe a friend of ours to someone else who had never met him, but our language only gave us his name? There certainly would not be much we could say about him, and our friend would have to be described by his specific name alone; in effect, he would go undescribed.

Thus we see that language in general must follow patterns, contain rigorous laws, and be flexible at the same time in order to allow people to describe the happenings in the world around them. Language groups ideas, events and phenomena together, paying attention to similarities and tending to disregard differences. The description of the various roles has also been subjected to such grouping in Aklanon, and instead of having some six or more verb groupings to describe situational details, Aklanon has developed a simpler system. Aklanon (like most Philippine languages) makes use of only four grammatical roles to describe all of the possible situational roles of the real world. These four grammatical groupings are what we call focus

5. FOCUS. Verbs, we had seen, are the most important part of speech. In our syntactic definition we saw how the verb is a center, and how the other parts of speech in the sentence are made to fit around that center. The mechanism through which this occurs is called "FOCUS". FOCUS IS THE GRAMMATICAL RELATIONSHIP SIGNALLED BY THE VERBAL AFFIX TO A CERTAIN PHRASE IN THAT CLAUSE OR SENTENCE. If verbs are the most important single parts of a sentence, then focus is the most important single grammatical function in the Aklanon dialect, since (a) it determines the construction of the entire sentence, and (b) it is the way that the Aklanon language permits its speakers to discuss actions in the factual world meaningfully.

We mentioned that, apart from the various situational details or roles, the speaker, when describing the environment around him, adds an element of bias or emphasis to what he is saying. In other words, the speaker never really narrates what actually happened--to do so would literally have to recreate the entire scene. Instead, he gives his interpretation of the activity. The question of just how close one can come to "the real thing" we will leave to the philosophers; the problem at hand is simply that, when describing the environment, a person can only say what he saw and how he saw it.

5,1. STRESS IN LANGUAGE. Part of the limitations are not only in the speaker's way of seeing, hearing and perceiving. The mechanism of language itself also imposes some bias or emphasis factor. Each language handles stress in its own way.

English, for example, uses stress and pitch, as shown by the underlining in the following examples:

"What! He was the one who did it?"
"I said 'no', not 'yes'."
"Do you really believe that?"
"Do you really believe that?"
"Do you really believe that?"
"Do you really believe that?"
"He went home."
"He went home."

5,2. STRESS THROUGH FOCUS IN AKLANON. Aklanon, on the other hand, shows its emphasis primarily through FOCUS--an agreement relationship which consists of a verb form and related function-marked phrases that reveal the emphasis patterns of the speaker. It is an agreement relationship because the entire construction is bound together in grammatical relationship to itself, independent of any other forms outside the construction, and the various elements of the construction are tightly tied together.

The elements of the construction in Aklanon are universally:

(1) a verb, with its proper focus affixes;
(2) a topic phrase, which is focused upon, which receives the signal from the predicate, and which is marked by some morpheme [usually ro/do, a topic pronoun, si/sanday, or a topic deictic] as the topic or key point of the clause;
(3) other related associate, object or referent phrases giving one or more of the situational details.

5,3. GENERAL EXPLANATION OF FOCUS. More concretely, in a situation containing:

A. (1) an action
(2) an actor or subject
(3) an instrument (associate)
(4) an object or goal
(5) an indirect object or beneficiary

we may choose--by the grammatical flexibility of the dialect--to make any one of these the most important or emphasized concept in the sentence. Taking our previous example from the last section, we could have the following situational details:

B. (1) bakaé ("buy")
(2) tawo ("man")
(3) kwarta ("money")
(4) tinapay ("bread")
(5) ungá' ("child")

What possibilities of grammatical function are present? Well, let us look and see:

C. (1) bakáe is definitely a verb, and not much else.
(2) tawo could either be the subject or the beneficiary, though it is more conceivably the subject or actor.
(3) kwarta is definitely the instrument, since one buys with money; we do not usually think of buying money, so no other choice is possible.
(4) tinapay is definitely the direct object or goal, since one buys bread and nothing else in the above would fill such an object slot.
(5) ungá' could either be the subject or the beneficiary, though it is more conceivably the beneficiary, since adults usually buy for children, and not the other way around.

With these possibilities, several types of sentences might be constructed in English; each with its own emphasis pattern:

(a_1) "The man will buy bread for the child with the money."
(b_1) "The man will buy bread for the child with the money."
(c_1) "The man will buy bread for the child with the money."
(d_1) "The man will buy bread for the child with the money."

Of course, many more could be constructed, but these four examples show some of the possible emphasis patterns which are most prominent in Aklanon grammar. The possibilities of English are not in question here.

5,4. THE REPRESENTATIVE FOCUSES IN AKLANON are found as follows. That word or phrase which is chosen for emphasis would become the topic phrase; it receives ro/do or an equivalent topic function marker or word. The verb form will then correspond: using--

- a form from ACTOR FOCUS, if the actor is emphasized; or
- a form from INSTRUMENT FOCUS, if the instrument or other associate is emphasized; or
- a form from OBJECT FOCUS, if the goal is emphasized; or else
- a form from REFERENT FOCUS, if the indirect object, beneficiary, or location of the action is emphasized.

Only one focus is permissible per clause, so only one of the above would be made to apply. While many verb forms exist within each focus, for the present each focus will be represented by a single form, characteristic of its own focus group. The form given may be regarded as the simple future tense, in the sense that the action described has not yet begun, but is anticipated to begin. Thus, the REPRESENTATIVE VERB FORM FOR EACH FOCUS is:

ACTOR	INSTRUMENT	OBJECT	REFERENT
maga---	iga---	---on	---an

Keeping these representative forms for each focus in mind, and remembering that ro (the topic function marker) occurs on the emphasized or focused form (if it is a common noun), we can begin to construct some basic Aklanon sentences, using focus correctly, based on the previously given English examples:

(a_2) ("The man will buy bread for the child with the money.")
Ro tawo magabakáe...
Literally: "It is the man who will buy..."
Note that: (1) the topic marker (ro) appears on the subject or actor of the sentence, and (2) the verb is then put into the Actor Focus form [maga- bakae].

(b_2) ("The man will buy bread for the child with the money.")
Ro kwarta igabakáe...
Literally: "It is the money which will [be used to] buy..."
Note that: (1) the topic marker (ro) appears on the instrument of the action (kwarta), and (2) the verb is then put into the Instrument Focus form [iga- bakae].

(c_2) ("The man will buy bread for the child with the money.")
Ro tinapay bakeón...
Literally: "It is the bread which will be bought..."
Note that: (1) the topic marker appears on the direct object of the action (tinapay), (2) the verb is then put into the Object Focus form [bakae -on], and (3) morphophonemic change occurs (vowel loss), and the resulting form is bakeon.

(d_2) ("The man will buy bread for the child with the money.")
Ro ungá' bakeán...
Literally: "It is the child for whom will be bought..."
Note that: (1) the topic marker appears on the beneficiary of the action (unga'), (2) the verb is then put into the Referent Focus form [bakae -an], and (3) morphophonemic change occurs (vowel loss), and the resulting form is bakean.

The only thing that needs to be done to finish the sentences at this time is to grasp the other function markers and their use.

5.5. THE USES OF THE FUNCTION MARKERS.[22] We have seen how ro serves as the topic marker, that it marks whatever word or concept is the most important thing in the speaker's mind. It can occur either on the subject, object, beneficiary or instrument--

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[22] Also see this unit, Chapter D, Sections 3 and 4.

whichever we wish to emphasize. If we use one of the Actor Focus forms (the maga- group), then ro must occur marking the subject or actor. If we use one of the Referent Focus forms (the -an group), then ro must appear with an indirect object, beneficiary or location, or any other situational role covered by the Referent Focus.[23] To put ro, for example, on an actor when the Referent Focus is used would be to make a serious grammatical error:

> *Ro tawo bakeán it tinapay para sa ungá'.
>
> N.B. This sentence might literally mean: "The bread will buy the man for the child", which is sheer non-sense caused by the above-mentioned grammatical error.

With the proper verb form and ro working hand in hand to put emphasis on the concept foremost in the speaker's mind, what happens to the other situational details or sentence elements? The other function markers become necessary to clarify the function of the other words or concepts that are not emphasized in the clause or sentence. In other words, they set the rest of the sentence in order; they tie up the loose ends.

- ku marks the actor in all sentences where the actor is unmarked by ro (i.e., when the actor is not focused on or emphasized.
- ku also marks the instrument, conveyed object, associate, companion, or concomitant of the action when not emphasized.
- it marks the goal or direct object in sentences not in the Object Focus.
- sa marks the beneficiary, indirect object, location or other referent of the action when they are not explicitly emphasized or marked by ro.

What is important to note is that the various function markers are more or less alternates for or alternates with focus; they are used when the focus of the same type is not used, or when the focus does not apply to the situational detail or role they represent.

For example, in the Actor Focus example given previously, we can complete the sentence as follows:

(a_3) ("The man will buy bread for the child...")
Ro tawo magabakáe / it tinapay / para sa ungá'...
ACTOR FOCUS

actor	verb	goal	beneficiary
"man"	"buy"	"bread"	"child"

What becomes of the object and the beneficiary when we focus on an actor? Each gets marked by the applicable function marker. The goal gets marked by the goal or object marker (it); the beneficiary, being classified as a referent, gets marked by the referent marker (sa), as well as the prepositional element for beneficiaries (para). The instrumental phrase (ku kwarta) is omitted here, because it would generally not occur in such a sentence type. It would be grammatically correct, but idiomatically unacceptable.

However, when we turn to the Instrument Focus, the associate marker (ku) can be used to show the actor or subject:

---

[23] See this unit, Section 5, 6(4) for the various referent roles.

(b_3) ("The man will buy bread for the child with the money.")
Ro kwarta igabakáe / it tinapay / ku tawo / para sa ungá'.
INSTRUMENT FOCUS

instrument	verb	goal	actor	beneficiary
"money"	"buy"	"bread"	"man"	"child"

There is no ambiguity here since the focus is on the instrument (ro kwarta), and every other concept receives a particular marker: "bread" (tinapay), being the object, receives the object marker (it); "man" (tawo), being an unemphasized actor, receives the associate marker (ku); and "child" (unga') receives the referent marker (sa), along with the beneficiary particle (para) to show that it is the beneficiary of the action, and not the indirect object.

However, in the Object Focus, certain grammatical ambiguity can set in:

(c_3) ("The man will buy bread for the child with the money.")
Ro tinapay bakeón / ku tawo / ku kwarta / para sa ungá'.
OBJECT FOCUS

goal	verb	actor	instrument	beneficiary
"bread"	"buy"	"man"	"money"	"child"

The associate marker (ku) is used twice, the first time to show the subject or actor of a non-Actor Focus sentence; and the second time to show the instrument involved in the action. However, in this case, common sense can fill in where grammatical clarity may be lacking, since we know that a man buys with money, and that money does not buy with a man. The word order also helps in detecting the sense of the statement, since the actor in such a case should precede the instrument. A further solution is possible, by marking the instrument with an alternative marker (it), which would serve to indefinitize or generalize the instrument: that is, making the translation "with money" rather than "with the money." One could also mark the instrument with a variation of the ku-marker, using kung, although this does not necessarily clear up the grammatical ambiguity.

Besides cases of grammatical ambiguity which have two situational roles expressed by the same type of grammatical role in a single clause, we can also have cases where grammatical relationships remain fixed even if the situational roles are different. Take the case of the following examples:

(d_3) ("The man will buy bread for the child with the money.")
Ro ungá' bakeán / it tinapay / ku tawo / ku kwarta.
REFERENT FOCUS

beneficiary	verb	goal	actor	instrument
"child"	"buy"	"bread"	"man"	"money"

We see how the Referent Focus is used to show the beneficiary as the most important idea in the speaker's mind. We also know that the Referent Focus is used to focus on or emphasize the location or site of an action. With this in mind, let us alter the previous sentence to include a location:

(d_3*) ("The man will buy bread for the child...at the market.")
Ro tindahan bakeán / it tinapay / ku tawo / para sa ungá'.
REFERENT FOCUS

location	verb	goal	actor	beneficiary
"market"	"buy"	"bread"	"man"	"child"

Note how the slot "ro...bakean" can be filled in with the location (tindahan) [as in example (d_3*)], or else with the beneficiary (unga') [as in example (d_3)].

This last point should be noted well: the grammatical relationships (that is, the slots) remain the same for each focus, no matter how the situational roles, which are possible for each focus or which are represented by each focus, may change. Note also that focus does not only imply a form of the verb, but an agreement relationship extending over a full clause or sentence, including a verb and the various function markers and their respective phrases bound up with that verb.

5,6. ROLE DISTRIBUTION AMONG THE FOUR DIFFERENT FOCUS GROUPS. We already observed that there are many possible situational details in the factual world, but that grammar groups them together--each language in its own way. We have also seen how the grammatical slot of the topic in the Referent Focus permitted emphasis of either the location of the action ["ro tindahan bakean"] or the beneficiary of the action ["ro unga' bakean"]. Such is true of all focuses. The topic slot of each focus is generally open to more than one situational role. The following chart and examples should illustrate this quite clearly.

(1) ACTOR FOCUS is used to put emphasis on:

- the main actor or subject of the clause or sentence.

(a) "Ro eangka' indi' magbunga it rima."
("The jackfruit will not bear breadfruit.")

(b) "Ulihi nga ungód ro hari' nagbangon."
("The king arose very, very late.")

(2) INSTRUMENT FOCUS is used to put emphasis on:

- the instrument used in performing an action.

(a) "Ro kwarta nga una' sa lamesa hay igabakáe it sueá' naton."
("The money that is on the table is for buying our food.")

(b) "Ro sanduko nga mataeóm ikjwa' it karne nga matig-a."
("The sharp bolo will be used to cut tough meat.")

- the companion or concomitant in the action.

(c) "Ihatód mo ro unga' sa baeáy."
("Bring the child home.")

- an object which is conveyed or changed by an action.

(d) "Ipilák ro papél."
("Throw the paper away.")

(e) "Ieaha' ro karne ag butangán rayon it sabáw."
("Cook the meat, and then put [it] in the soup.")

- a verbal conveyance.

(f) "Igasugid ko pa ro sugilanon."
("That story will still be told by me.")

- special benefaction.

(g) "Ipangamuyo' ro kaeág ku imong mga magueang."
("Pray for the souls of your elders.")

- a special time, which is as yet unreal.

(h) "Anong oras ro ihalín it treyn?"
("What time is the departure of the train?")

- the reason or cause of an action, as shown in older or deeper Aklanon constructions:

(i) "Ilimpyo mo ro imong utang sa eanás."
("Clean in the fields for your debts.")
[Literally: "Let those debts of yours be the reason why you clean in the rice fields."]

(j) "Basi' ikinaakig nana ro kagahod."
("Maybe the noise will make him angry.")
[Literally: "Maybe the noise will be why he will get angry."]

(3) OBJECT FOCUS is used to put emphasis on:

- the direct object or goal of an action.

(a) "Ronduyon ro akong bue-on."
("That is the one which I will take.")

(b) "Bakeón nakon ro baeáy."
("I will buy the house.")

One should not be confused by what the object is in English and what it is in Visayan. In Aklanon, the Object Focus only emphasizes roles which receive the total action of the verb. If the object is conveyed or receives only part of the action of the verb, then either Instrument or Referent Focus will be used. See each respective focus for the distinctions possible. Only a limited number of Aklanon verbs take direct objects. Some of them depend highly on idiom. For example, in English we say "Look at the blackboard." "Blackboard" seems to be the object of a preposition, and one might be tempted to translate it with sa or the Referent focus in Aklanon. However, the verb for "look at" in Aklanon takes the object focus:

(c) "Tan-awa ro pisara."
("Look at the blackboard.")

(4) REFERENT FOCUS is used to put emphasis on:

- the place, site or locality of an action.

(a) "Manila' ro akong ginapaeangpan."
("Manila is where I am going.")

(b) "May ana nga ginapanawan."
("He has someplace to go.")

- the indirect object--person or thing to which the action is done.

(c) "Gintaw-an si Henry it eokás ni Tatay."
("Henry was given a gift by Father.")

(d) "Tanyagí ro imong manghod it starapol."
("Offer your younger brother a star apple.")

- the beneficiary--person or thing for which an action is done.

(e) "Ginbakeán it dulsi ku magueang ro anang gumankon."
("The old man bought some candy for his nephew.")

- the partitive object--a goal which is only partly involved in the action of the verb. Many instances of this are dictated by the idiom of the dialect; where English may consider a direct object, Aklanon considers a partitive object.

(f) "Hatanda-án pa nakon ro anang uyahón."
("I still remember his face.")

(g) "Bantayí ring manggad."
("Guard your riches.")

(h) "Hin-uno eabhan mo ro umóg?"
("When will you wash the dirty laundry?")

- the person or thing affected by an action.

(i) "Ro among bisita' ginueanán kabi-i."
("Our visitor was drenched with rain last night.")

(j) "Namahaeán nakon ro sapatos."
("I consider the shoes expensive.")

- an indirect cause or reason of an action.

(k) "Si Pedro ginaakigán ni Karl ku kaeangás it mga ibá."
("Carl is angry at Pedro because of the others' noise.")

(l) "Nano ro imong gintangisán?"
("What were you crying about?")

- nouns or adjectives which are used verbally.

(m) "Tubi-í ro mga bueak."
("Water the flowers.")

(n) "Baeayí kamí."
("Build a house for us.")

(o) "Naeayo-an ro magueang sa anang biyahe."
("The old man felt the distance of his trip.")

Note in all of these above examples how a topic marker (ro), or a parallel topic phrase (such as ako, rondaya, and so on), is the key to the focus used in the sentence. Note also that even though the ro or other phrase is made the TOPIC of the sentence, it is not necessarily the actor or the subject, but rather any one of the many situational roles or details, depending on the particular focus system.

The above examples cover all cases of situational roles used with regular verbs of general quality. When we come to discuss such things as causative and distributive quality in verbs (Section 8 "QUALITY"), a few more situational details or roles will be treated. The reader would do well to re-read this article, if necessary, since an understanding of the distribution of grammatical roles in the various focuses is crucial to both the understanding and use of focus in Aklanon.

5,7. FOCUS IN AKLANON IS NOT THE SAME AS VOICE IN ENGLISH. Very often, focus and voice are considered to be identical or parallel constructions in the two different languages. Yet the differences between focus in Aklanon and voice in English set each apart as a distinct feature of its own tongue, and should be noted well.

(1) DE-EMPHASIS OF SUBJECT VERSUS STRESS ON OBJECT. The passive voice in English, if stated without the subject, can be used to de-emphasize or deny the existence of the subject. In the sentence,

(a_1) "The banana was eaten."

the subject may simply not be important, or it may be unknown. The English takes the subject and, as it were, "hides it under the rug." We do not and can not know who did the action.

In Aklanon, however, the Object Focus does not de-emphasize the subject, but rather *indefinitizes it.* Moreover, it explicitly emphasizes, points out and *stresses the object or goal of the action*. For example,

(a_2) "Kinaon ro saging."

can be considered parallel to another Aklanon statement-type, namely the existential:

(a_3) "May kumaon it saging."
("Somebody ate the banana.")

The *may* (existential) construction, however, explicitly or specifically indefinitizes the subject, while *the Object Focus implicitly indefinitizes the subject or doer of the action*.

Thus, with regard to the subject in English passive sentences and Aklanon Object Focus sentences, when either language does not state the subject, English purposely de-emphasizes the subject, while Aklanon implicitly indefinitizes it.

(2) TREMENDOUS EMPHASIS TO SUBJECT VERSUS TREMENDOUS EMPHASIS TO OBJECT. The passive voice in English, if stated with the subject, is used to give tremendous emphasis to the subject. It drives the actor or doer of the action home with all the force the language can offer:

(b_1) "The banana was eaten *by George*."

Here, "George", the doer of the action, is stressed, given special emphasis, singled out.

In Aklanon, on the other hand, when the subject is stated in an Object Focus sentence, it is only given as information. The object or goal of the action is given tremendous emphasis, driven home with all the force the language can offer, but *not* the actor or doer of the action:

(b_2) "Kinaon *ro saging* ni George."

It still does not matter who ate the banana in this focus, but rather the fact that it was a banana which was eaten. In Aklanon, the parallel to stressing the subject of the sentence or doer of the action (as in English passive voice with a statement of the actor) is found in the Actor Focus:

(b$_3$) "Si George ro nagkaon it saging."
("George was the one who ate the banana.")
[Although the appropriate forceful English idiom should be:
"The banana was eaten by George.")

Thus, when the subject is stated, the English passive voice stresses it with a great deal of force; while the Aklanon Object Focus still stresses the object (not the actor) of the action with great force, with the doer of the action still remaining indefinite, unstressed, incidental to the action.

(3) Most importantly, English voice only permits TWO TYPES OF CONSTRUCTIONS: the active voice and the passive. Aklanon, on the other hand, has FOUR DIFFERENT FOCUSES: Actor, Instrument, Object and Referent Focus classes. Even if some see a parallel between English active voice and Aklanon Actor Focus, and between English passive voice and Aklanon Object Focus, there is no equivalent parallel in English for Aklanon Instrument and Referent Focuses. However, as we have pointed out, the parallelism between voice and focus is a forced one, since each language has its own points of emphasis [see (1) and (2) in this section].

Due to this general lack of parallelism between English and Aklanon verbal statements, the translator is left with several problems and several possible solutions. In the immediately following section, we will discuss a paradigm in Aklanon. The following are several idiomatic and literal translations that attempt to catch the mood and character of the mechanisms underlying focus [and the meaning of focus] in Aklanon.

Taking the sentence examples used in this section 5,5, we can offer two possible English translations. The first method underlines the stressed word, which would denote some stress or inflection made by the voice in English, to give emphasis (while Aklanon, of course, gives stress through the topic position and equivalent focus). The second method in English is to show stress through a relative phrase, such as: "It is the...who/which will..." (for future-oriented sentences). Please refer to examples (a$_3$) through (d$_3$*) on pages 78-79.

(a$_3$) ACTOR FOCUS with focus on the actor or doer of the action:
"The man will buy bread for the child."
"It is the man who will buy bread for the child."

(b$_3$) INSTRUMENT FOCUS with focus on the instrument of the action:
"The man will buy bread for the child with the money."
"It is the money which the man will [use to] buy bread for the child."

(c$_3$) OBJECT FOCUS with focus on the direct object or goal of the action:
"The man will buy bread for the child with the money."
"It is the bread which the man will buy for the child with the money."
"It is the bread which will be bought by the man for the child with the money."
"The bread will be bought by the man with the money for the child.

(d$_3$) REFERENT FOCUS with focus on the beneficiary of the action:
"The man will buy bread with the money for the child."
"It is the child for whom the man will buy bread with the money."
[Some might also prefer a passive voice rendition, such as--]
"It is the child for whom bread will be bought with the money by the man."

(d_3*) REFERENT FOCUS with focus on the location of the action:
"The man will buy bread at the market for the child."
"It is the market at which the man will buy bread for the child."
[Some other renditions might be--]
"The market is where the man will buy bread for the child."
"The market is where the bread will be bought by the man for the child."

The very fact that the English translations are so generally cumbersome should be sufficient evidence that voice in English and focus in Aklanon are unique mechanisms of each respective language. If they were mutually idiomatic, then such kilometric and literal translations would not occur.

(4) DIFFERENCE IN IDIOM. Perhaps the strongest argument against the parallelism of voice in English and focus in Aklanon is the difference in idiom. Where English makes use of the active voice in many common idiomatic expressions, Aklanon uses the oblique or non-Actor Focuses. If such Aklanon expressions were translated into the English passive voice, they would no longer be expressive of the idiom of the language, and would, in effect, be stilted and difficult to understand clearly. Look at the following common Aklanon idioms, and the idiomatic and then literal English translations:

(a) "Nano ring ginabasa?"
("What are you reading?")
[Literally: "What is being read by you?"
"What is that which is being read by you?"]

(b) "Nano ro imo nga ginhimo?"
("What did you do?")
[Literally: "What is that which had been done by you?"]

(c) "Sin-o ro ginaosoy mo?"
("Whom are you looking for?")
[Literally: "Who is the one being looked for by you?"]

(d) "Dawatán ro asín."
("Pass the salt.")
[Literally: "The salt is to be passed."]

(e) "Hueatá akó."
("Wait for me.")
[Literally: "I am to be waited for."]

These examples should clearly illustrate the radical differences in both idiom and emphasis of the two languages. In all of them, English uses the active voice. Use of the passive is stilted; and while the passive translations may be grammatically correct, they are incorrect in any common speech situation. Note, however, that in the Aklanon, not one of the above examples uses the Actor Focus, which is often thought to be the parallel of the active voice in English.

If, on the other hand, one were to dictate the Aklanon translation by the English idiom, and use the corresponding Actor Focus where English uses the active voice, then one would not be true to the idiom of the most common and accepted Aklanon speech. The following represents the mistaken foreign translations of English idioms. The foreign learner is warned against composing such sentences as these:

(a*) ("What are you reading?")
Sa ano ikáw nagabasa?

(b*) ("Whom are you looking for?")
Kanyo ikáw nagaosoy?

(c*) ("Watch your younger brother.")
Magbantay ka sa imong manghod.

N.B. These are INCORRECT IDIOMS in Aklanon. Mistakes usually made by western foreign-learners of the dialect.

Again, while the translations may be grammatically correct in Aklanon, they are generally not idiomatic since the idiom of the dialect calls for use of an appropriate oblique focus in these situations.

In summary, we might say that some languages have focus, and other languages have voice. Each allows the expression of a number of ideas in a unique way, but they are individual. Although there may sometimes be similarities, there is no point of contact between all Object Focus statements in Aklanon and passive voice statements in English. They each say different things, and they say it in different ways.

5, 8. A PARADIGM is a system of parallel variations within a single linguistic environment. The name is derived from the Greek word for "pattern", since a paradigm is basically a way of revealing the patterns of a language's grammar. Paradigms are actually linguistic inventions used to illustrate the structure of a language; to this degree they are not real representations of speech.

When a native speaker looks at a paradigm in his own native language, he is likely to have some reservations in accepting it, particularily since it sounds or looks strange to him. It does not sound like anything he would normally say. That is because paradigms are basically pedagogical; they are used for teaching the language to anyone who is studying it. Hence, if they sound artificial to a native, this in no way should lesson their weight, since, in effect, they are artificial. They are invented and used to teach with, and not to speak with. So if they do not represent the actual way a person speaks, there is no real problem with that, so long as they accurately represent the structure of the language he is speaking.

An example of a paradigm in English would be:

"I write a story."
"I am writing a story."
"I wrote a story."
"I was writing a story."
"I will write a story."
"I will be writing a story."
"I have written a story."
"I have been writing a story."

and so on. The above paradigm shows changes in tense in English; beyond that, it shows simple as opposed to progressive tenses, and they are alligned in pairs. No speech, no conversation in standard American English would ever sound like that; yet the paradigm has value because each individual element of it represents a true concept in and excerpt from good English speech. The individual elements are correct and meaningful. The entire paradigm clearly describes certain structures of English, and is also useful in teaching those structures.

We have given one paradigm illustrating focus [in Section 5,5, examples (a_3) to (d_3*)], based on the English sentence: "The man will buy bread with the money for the child at the market." Another paradigm illustrating focus is as follows:

PARADIGM: Focus variations in General Quality, with
"The mother will slice the meat with the bolo on the cutting board."

(a) ACTOR FOCUS stressing the actor or doer of the action:
"Ro iná magakiwa' / it karne / ku sanduko / sa dapaeán."

actor	verb	goal	instrument	location
"mother"	"slice"	"meat"	"bolo"	"cutting board"

(b) INSTRUMENT FOCUS stressing the instrument used:
"Ro sanduko igakiwa' / ku iná / it karne / sa dapaeán."

instrument	verb	actor	goal	location
"bolo"	"slice"	"mother"	"meat"	"cutting board"

(c) OBJECT FOCUS stressing the goal of the action:
"Ro karne pagakiwa-on / ku iná / ku sanduko / sa dapaeán."

goal	verb	actor	instrument	location
"meat"	"slice"	"mother"	"bolo"	"cutting board"

(d) REFERENT FOCUS stressing the location of the action:
"Ro dapaeán pagakiwa-an / ku iná / it karne / ku sanduko."

location	verb	actor	goal	instrument
"cutting board"	"slice"	"mother"	"meat"	"bolo"

5,9. AN ANALOGY EXPLAINING FOCUS. Anyone who knows how to operate a camera knows that when the photographer has something to photograph, he focuses on it, and all of the parts of the camera (lens, body, aperature, shutter speed, and so on) must correspond to the subject matter. For example, if the man points his camera West to take a picture of the mountains, but the body is facing East, when the shutter is snapped; then the picture will not be of the mountains, though it may be of the sea, or something else that was in the view of the camera. But the point is, the entire camera must correspond to the wish of the photographer. He must aim the camera properly, focus properly on the subject matter (or else the ~~picture will be blurred), open~~ the lens and set the shutter accurately (or else the picture will be too bright or too dark).

Roughly the same is true when speaking Aklanon. Whatever the speaker decides to focus on is made the topic of the sentence (with ro or a similar topic function marker or function word), and the verb form and all other forms in the sentence (be they actor, goal, instrument, location, or anything else) must correspond. Putting ro on the actor, and then using Object Focus makes a direct object of the actor, whether one wants to or not. It is like wanting to take a picture of a beautiful lady, but aiming at a nearby tree instead. What the photographer wants to portray, and what the speaker wants to say, depend on a lot more than will power or desire. Many things must be manipulated first--be they lens, bellows, shutter speed and aperature--or topic form, verbal affix, focus, aspect, and the various function markers and slots.

5,10. USE OF FOCUS IS A MATTER OF STYLE. Which focus should be used in a particular case? This question is often asked by foreign learners of the dialect. Very often it is simply a matter of style, particularily when any type of emphasis in the sentence might serve;

although very often it can be a matter of idiom and flow [as we saw in 5,7 (4)]. No "law" or observation can be made which would apply to every situation beyond mentioning that what the speaker feels to be important should be in focus.

What can be seen, however, are cases of poor style or poor handling of focus. A foreigner learning English is said to talk "like a young child" if he were to introduce himself:

(a$_1$) "My name is Pedro de Leon. I am thirty-five years old. I
was born in Makato, Aklan. I am a teacher. I am married.
My wife is thirty years old. We have three children."

The continual repetition of "I's" and the small, single-idea sentences do not make for a smooth-flowing, gracious English style. The effect on the listener is that the person sounds like a first grade reader, or else is of low mental ability. A far better English introduction might read:

(b$_1$) "My name is Pedro de Leon. I'm thirty-five years old and
was born in Makato, Aklan. I'm currently a teacher, and
have a wife who is thirty years old. We have three children."

A similar matter of style exists in Aklanon. If a foreigner is not acquainted with other Philippine dialects, he tends to master the Actor Focus, neglecting the others. His introduction sounds something like this:

(a$_2$) [illegible]kó si John Smith. Byente-singko anyos akó. Natawo akó
sa Próvidence, Rhode Island. Gaturó' akó it Mathematics.
Owá' akó it asawa; owá' man akó it nobya."

("I'm John Smith. I am twenty-five years old. I was born
in Providence, Rhode Island. I am teaching Mathematics. I
don't have a wife; I don't even have a girl friend.")

It would sound less vain or less childish in Aklanon if we could get rid of the surplus of ako's, and put some of the ideas together. At least one focus change would make the sentences fit together in better fashion:

(b$_2$) "Si John Smith akó. Byente-singko it edád. Natawo akó sa
Próvidence, Rhode Island. Mathematics ro akong ginatud-an.
Wa' man akó it asawa o maskin nobya."

As a matter of good style, one should strive to allow for a natural flow from one sentence to another, particularily with regard to focus. An overuse of one particular focus is a matter of overemphasis; overuse of the Actor Focus can lead to a subtle, perhaps mistaken, impression of vanity or pride in the speaker.

The general flow of conversation demands frequent changes in focus. Note:

(c) "Kumosta ka?...Nano ring ginaobra?"
("How are you?...What are you doing?")
Note the change from actor topic (ka) to object topic (nano).

(d) "Lingkod anay kamó...Basaha ra."
("Please sit down...Read this.")
Note the change from Actor Focus (lingkod) to Object Focus (basaha).

5, 11. A COMMAND OF FOCUS IS CRUCIAL. The native speaker of Aklanon has an automatic control and command of focus. The foreign learner has a long way to go to command this new type of verbal emphasis and all the constructions that go along with it. However, we have shown how the idiom, the flow, and the psychology of the Aklanon dialect make it imperative to know the focus forms and how to handle them all. Learning only Actor Focus may be easy, but it is not enough. The same is true with being able to command the Object Focus; one must learn to command them all. To the degree that one fails to do this, one fails to truly learn the Aklanon dialect. Focus is the most important point in the whole structure of the language, it is the mechanism of most meaningful communication in the dialect.

The fact that native speakers have an automatic and a good command of focus was recently illustrated in a radio broadcast of "The Seven Last Words" on Good Friday, 1968. The men who spoke had written texts which they generally followed. However, a tape recording was also made, and later on, a transcription of what was said by the lecturers. Sometimes the speaker switched focus, automatically and beautifully, usually with much greater effect than existed in the written document.

Look at the following comparisons between the written text, and what was actually delivered in speech over the radio:

(a_1) "Gintaw-an ko sanda it tyempo sa paghinuesoe agód sanda
maka-agum it pagsueód sa imong ginhari-an sa kaeangitan."
[as written down in the speech][24]

(a_2) /gintaw'an ko sanda it tyempo sa paghinuǵsoǵ agód anda
nga ma'aguman ro imong ginhari''an sa kaǵangitan/[24]
[as actually said--note the change from actor focus (sanda maka-agum it...) to referent focus (anda nga ma-aguman ro...).

("I gave them a condition for repentance so that they could take entrance into your Kingdom of Heaven.")

(b_1) "...agód aton man nga hiaguman ro paghigugma it Dyos."[25]
[as written down in the manuscript]

(b_2) /...agód kitá man makaagum ku ratong paghigugma it Dyos/[25]
[as actually said--note the change from referent focus (aton nga hiaguman ro...) to actor focus (kita maka-agum ku...)

("...so that we can get [that] love of God.")

These two examples graphically show how Aklanons control focus automatically, and how they can use it for effect. In each case, the spoken expression was more stylistically apt than the written text. It was for this reason that the speaker choose, at the last minute, to change from one focus to another. He not only changed the verb form, but the position of the markers and situational roles--all with the effect of gracious and forceful Aklanon prose.

Such a command of focus should be the continual goal of the foreign-learner of the dialect, and should be the matter of teaching to Aklanon children while still in the primary grades. In this way, a great deal of sophistication and power can be added to an individual's ability to express himself in Aklanon, and to communicate with and influence his listening audience at either a formal or informal level.

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[24] Wilihado Regalado.

[25] Jose Parco

6. SOME NOTES ON VERB STEM CLASSIFICATION. Although a complete chart of verb affixes will be presented in the next section, it must be noted that not every verb root can be inflected for all of the focuses. The classification of verb roots in Aklanon is not a simple matter. It is one thing, for example, to know that kaon ("eat") is a verb root; but it is quite another thing to know how it is used, what various focus changes mean with that root, and what particular affixes or affix-combinations are possible. Such a lengthy study has not yet been undertaken. It has been our purpose in this volume to record the possible forms. In a succeeding volume (the dictionary), we hope to include each individual verb stem, and to record the frequency of its usage with various affixes or affix-groups.

Basically, the problem is one of coordinating what situational roles are possible with the grammatical role of each verb. For example, some verbs take their goal in the Object Focus; others illustrate a goal as an Instrument (conveyed object) or as a Referent (partitive object). At best, in this present work, we can record the various classes of verbs and give a few representative stems or roots for each, in order to hint at the idiom of Aklanon.

Another problem is one of transitivity as opposed to intransitivity. Although this matter does not seem to be involved with the verb root per se, nevertheless it occurs in the dialect. For example, the verb uli' can mean "return, go home" [intransitive use] or "return, give back" [transitive use]. Therefore it is a member of both Class II and Class VI. The verb tago' can mean "hide oneself" [intransitive] or "hide (something)" [transitive]; the verd adto ("go, be on the way") is definitely intransitive, but with a causative prefix, as in paadto, it could take an object and be used transitively ("cause someone to go").

In either case, due to our lack of research into the problems at hand, the reader is left on his own to identify stem classes. For the native speaker no real problem is posed since he has the verb classes "built in" after years of trial-and-error use. For the foreigner, this brief section is meant to make him aware of the fact that not all forms represented in the affix chart (Section 7) are applicable to every verb. A knowledge of two things, namely sense and idiom within Aklanon, becomes imperative. Sense alone can discover that verbs of motion, for example, take no object, and therefore they cannot be inflected with Object Focus forms. Idiom, on the other hand, is not readily available, and will be a slow and partial revelation through careful study. To know that bakae emphasizes an object with Object Focus, while baligya' emphasizes an object with Instrument Focus is a matter of unconscious but operable knowledge to the Aklanon, who sees the grammatical distinction between "buy" and "sell" which is in the roots of Aklanon idiom. But such knowledge is a matter of long and careful research to the foreign-learner.

As a guideline for our own research for the dictionary, and for the non-native speaker, the following categories of verb roots are suggested. The scheme is borrowed from a treatment of the Ivatan dialect;[26] obviously, since it refers to a language of the Northern Philippine group, its application to Aklanon is of uncertain value. Nonetheless, it is a good starting point. Perhaps a greater or lesser number of classes exists, but the discovery of such will be a matter of a great deal of painstaking and exacting research.

6,1. CLASS I OF REGULAR VERBS. Every marker is used in its own slot; all focus forms are possible. Marker distribution:

ku marks instruments, associates.
it marks direct objects or goals.
sa marks referents: locations, beneficiaries, indirect objects.

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[26] L. A. Reid, AN IVATAN SYNTAX (Oceanic Linguistics, Hawaii, 1966), pp. 16-46.

EXAMPLE ROOTS FOR CLASS I

-bakáe	("buy")	-hueát	("wait [for]")
-buóe	("take")	-himo	("make, do")
-kaon	("eat")	-inóm	("drink")
-kiwa'	("slice")	-obra	("work, do")
-daeá	("bring")	-takaw	("steal")

6,2. CLASS II OF REGULAR VERBS. The object or goal of the action is shown with the associate or object markers, or else by the Instrument Focus. There is no Object Focus.

ku marks the goal or the instrument of the action.

it is generally used as an alternate for the associate marker, but with an indefinite meaning ["a" rather than "the"].

sa is used to mark referents: locations, beneficiaries, indirect objects.

EXAMPLE ROOTS FOR CLASS II

-baligya'	("sell")	-hambae	("speak, talk")
-butáng	("put, place")	-pangutana'	("ask, question")
-dawat	("pass, carry")	-sugid	("tell, say")
-hatód	("take")	-tao	("give")
-eubong	("bury")	-tus-on	("carry [on head]")

6,3. CLASS III OF REGULAR VERBS. No object marker and no Object Focus is possible. The goal of the action is shown by a referent marker or emphasized by Referent Focus.

ku marks instruments, associates.

sa marks goals; it also marks general referents, particularily locations.

EXAMPLE ROOTS FOR CLASS III

-abri	("open [up]")	-eabá	("wash [clothes]")
-bantay	("guard, watch")	-lipát	("forget")
-bisita'	("visit")	-sakáy	("ride")
-buyót	("hold")	-sirá	("close")
-isog	("scold")	-tanda'	("remember")

6,4. CLASS IV OF REGULAR VERBS. The object and referent markers are interchangeable to show the goal of the action; all other markers are used in their own slot. The Referent Focus is used to emphasize the goal; no Object Focus forms are possible.

ku marks instruments, associates.

it may mark the goal or object.

sa marks goals; it also may mark standard referents, particularily locations.

EXAMPLE ROOTS FOR CLASS IV

-hugas	("wash [dishes]")	-opak	("peel, skin")
-lampaso	("polish, shine")	-silhig	("sweep")
-limpyo	("clean")	-tabón	("cover [with cloth]")

6,5. CLASS V OF REGULAR VERBS. The goal or object is expressed automatically in the verb root, and no other goal statement is possible. The class is still basically transitive in nature, however, since the goal is present in the root. Many instances of this class are expressed by the pang- distributive verb system. (See Section 8c.)

ku can mark the instrument, though instruments are rarely mentioned.

sa marks referents, particularily locations or beneficiaries.

EXAMPLE ROOTS FOR CLASS V

-pamaroto	("ride an outrigger")	-pangamoti	("gather sweet potatoes")
-pamunít	("fish with a line")	-pangawíl	("deep-sea fish")
-pangahóy	("gather wood")	-pangisda'	("fish, go fishing")

6,6. CLASS VI OF REGULAR VERBS. Verbs in this class are intransitive verbs of motion. The object marker and the Object Focus, and the associate marker and Instrument Focus are obligatorily absent. Companionship can be shown with idiomatic phrases that include the associate marker, but the phrase is not bound up with the verb form, but rather with the subject [such as kami ni Paul ("Paul and I")].

sa marks general referents, particularily locations.

EXAMPLE ROOTS FOR CLASS VI

-adto	("go")	-hapit	("drop by, stop in")
-agi	("pass [by]")	-munót	("go along [with]")
-bagtas	("hike")	-panaw	("leave")
-daeagan	("run")	-saot	("dance")
-guwá'	("go out")	-una	("go ahead")

6,7. CLASS VII OF REGULAR VERBS. This is another intransitive set, differing from the previous class in that the subject or actor is inanimate, and there can be no associate at all.

sa marks locations alone.

EXAMPLE ROOTS FOR CLASS VII

-bukáe	("boil")	-ilog	("flow")
-baga	("smolder")	-tubo'	("sprout; grow")
-aso	("smoke")	-dabà-dabá	("burn, be aflame")

6,8. CLASS VIII OF REGULAR VERBS. This intransitive class consists of several forms denoting reciprocal actors (actors doing the same thing), and the subject is obligatorily plural. In most cases, the /-gV_1-/ infix along with the -an suffix is used on verb roots; in others, the pang- or si- distributive prefixes are used--in each case to denote reciprocal action.

ku can mark instruments or associates if any are present.

sa generally marks the location of the action; it can also mark indirect goals.

EXAMPLE ROOTS FOR CLASS VIII

-baearilan	("shoot one another")	-pangaway	("fight one another")
-saeabtanan	("argue, quarrel")	-pangeabó'	("knife one another")
-sueogirán	("tell one another")	-sihambae	("discuss, talk together")
-sueonggaban	("bump one another")	-siobra	("work together")

6,9. CLASS IX OF REGULAR VERBS is made up of words with the idiomatic pa- directional or ta- placement prefixes. Only Actor Focus and Referent Focus forms are possible.

sa marks referents, particularily the location of the action.

EXAMPLE ROOTS FOR CLASS IX

-paadto	("be going")	-pasuba'	("go upstream")
-paeapít	("approach")	-takilíd	("turn one's side [to]")
-paeayó'	("withdraw")	-talikód	("turn one's back [to]")
-paulí'	("go home")	-taliwan	("pass by, go by")

N.B. It should be obvious that the topic marker (ro) always marks the topic in all of the above situations, and is therefore not mentioned. Only the distribution of the oblique (non-topic) markers has been discussed.

7. VERBAL INFLECTION. By this time, the reader should have a somewhat clear idea of what aspect, tense, mode and focus are with regard to Aklanon verbs. In the past, we have only discussed the Actor Focus forms (under "TENSE" and "MODE"), and only the future forms (under "FOCUS"). Now we will take up the full system of forms in each respective focus.

7,1. BY WAY OF REVIEW we will discuss all the terms which need qualification in the chart which will follow. A clear understanding of all forms will be necessary in order to understand it.

(a) FOCUS is the system of emphasis within the clause, which is carried over to four verb classes which are made to agree with whatever situational role is emphasized and put into the topic slot:
(1) ACTOR FOCUS puts emphasis on the subject or doer of the action;
(2) INSTRUMENT FOCUS puts emphasis on the instrument or indirect actor of an action; it also can emphasize the concomitant, conveyed object, special beneficiary, special time, or reason of the action;
(3) OBJECT FOCUS puts emphasis on the direct object or specific goal of the action;
(4) REFERENT FOCUS puts emphasis on the indirect object, beneficiary or location of the action; it also can emphasize partitive objects, indirect causes or reasons for an action, and the objects of nouns or adjectives which are made to function as verbs.

In order to simplify the idea of focus, note that the first two focuses deal directly or indirectly with the acting of the verb, while the last two deal directly or indirectly with the reception of the action of the verb. Imagine, if you will, that the verb is like a wall. The first two focuses (ACTOR and INSTRUMENT) can be considered in front of the wall as SUBJECTIVE FOCUSES, while the second two can be considered behind the wall as OBJECTIVE FOCUSES. This might be outlined as--

SUBJECTIVE FOCUS	- DIRECT ACTOR	(Actor Focus)
	- INDIRECT ACTOR	(Instrument Focus)
OBJECTIVE FOCUS	- DIRECT OBJECT	(Object Focus)
	- INDIRECT OBJECT	(Referent Focus)

The subjective focuses are characterized by generally having prefixes; while the objective focuses are generally characterized by having prefixes as well as suffixes.

Sometimes it is easier to envision a one/three allignment of the focuses, rather than the two/two allignment as suggested above. In the one/three allignment, we envision the Actor Focus as an active-type voice, while the oblique focuses (Instrument, Object and Referent) are envisioned as goal-type. There is also justification for this since Visayan goals are subject to emphasis by either one of the three oblique focuses, depending on the verb class of the root. The reader is left to take the best analogy, or the best of each, in order to grasp the complex mechanism of focus.

(b) MODE can be subdivided into four groups:
(1) SIMPLE or INDICATIVE MODE, which simply states the fact or occurance of an action;
(2) ABILITY or APTATIVE MODE, which states the possibility of an action, like the "can" or "could" modals in English;
(3) ACCIDENTAL or HAPPENSTANCE MODE, which states the action as accidentally taking place or taking place completely by chance;
(4) IMPERATIVE or COMMAND MODE, which states that the action must take place, or that the action is obligatory.

(c) ASPECT refers to the degree of completion of an action. Whereas English verbs have time values (such as present, past, future), Aklanon verbs have aspect values (action begun but not completed; action begun and completed; action anticipated; action not yet begun; etc.) There are two basic divisions of aspect, with subdivisions of TENSE in each:

(1) REAL ASPECT, which denotes that the action has already begun:
- IMPERFECTIVE shows that the action began, but is still going on;
- PERFECTIVE shows that the action began, and was finished;
- PAST CONDITIONED shows no time in itself, but is related to the perfective forms of some verbs.

(2) UNREAL ASPECT, which denotes that the action has not yet begun:
- EXPECTED shows that the action is [immediately] anticipated;
- FUTURE shows that the action will happen sometime in the future;
- SUBJUNCTIVE shows a polite urging of an action, if it follows the particle mos; otherwise, after a select group of particles (like basi', kunta', basta, bago, etc.) it denotes a possible future action;
- DEPENDENT is a timeless form, related to the infinitive of English;
- FUTURE CONDITIONED shows no time in itself, but is related in form to some future verbs;
- PARTICIPLE is a form of abstract verb; it generally does not indicate time, though it can indicate past time in certain dependent clauses, or be used as an imperative.

We have not yet mentioned ACTION QUALITY; but all forms in the forthcoming chart are to be considered of GENERAL QUALITY, which describes the verb only in terms of its actual meaning. We will discuss both CAUSATIVE and DISTRIBUTIVE QUALITY in the following Section 8.

7,2. EXPLANATION OF THE INFLECTION CHART. The chart that follows on the next page will reveal all of the affixation connected with Aklanon verbs of general quality, in all focuses, modes and aspects, provided those verbs are REGULAR (not STATIVE).

With regard to the linguistic setup of the chart, the position of the root word is shown by a series of three dashes ("---"). Thus, manog--- illustrates a prefix that comes before the entire root word; -um-- illustrates an infix put into the root word after the first consonant [since the glottal stop is unspelled in Aklanon, such infixes appear to come first in the word, before the initial vowel]. And ---on would illustrate a suffix put at the end of a root word. The reader is reminded that in many cases of suffixation, morphophonemic changes of one sort or another usually occur [metathesis, consonant gemination, vowel loss, and so on]. Please refer to Unit IV, "MORPHOPHONEMICS IN AKLANON."

Other symbols used are:

** - form in this position is lacking.
( ) - this part of the form is often omitted or abbreviated from the full form.
# - zero allomorph of an affix: no form actually exists here though one might be expected.

In order to allow for a systematic paradigm, the linguists have devised a "zero allomorph". For example, we have gina--- in both the Instrument and the Object Focuses. In the Referent we have the form gina---an. Since the Object Focus usually has the suffix ---on, we would expect the form to be gina---on, instead of just gina---. In order to fulfill a desire for linguistic completeness and to distinguish the Object Focus from the Instrument Focus, the form gina---# is devised for the Object Focus. In normal spelling, however, the form would be "ginabakae" in both Instrument and Object Focus.

7,3. VERBAL INFLECTION CHART. This is a chart consisting of all the affixes possible with regular verbs. Not all of these affixes are possible with every verb root. Very much depends on what class the verb is in (see Section 6, "VERB STEM CLASSIFICATION").

	---- (Subjective) ----	F O C U S	----	(Objective) -----
	ACTOR	INSTRUMENT	OBJECT	REFERENT
SIMPLE MODE				
IMPERFECTIVE	naga--- ga---	gina---	gina---#	gina---an
PERFECTIVE	nag--- -um--	gin--- -in--	gin---# -in--#	gin---an -in--an
EXPECTED	manog---	inog---	-gV_1--on	-gV_1--an
FUTURE	maga---	i(ga)---	(paga)---on	(paga)---an
SUBJUNCTIVE	ma---	i---	---on	---an
DEPENDENT	mag--- ga---	i---	---on	---an
PAST CONDITIONED	mag---	ig--- pag---an	pag---a ig---a	pag---i
FUTURE CONDITIONED	mag--- -um--	ig---	pag---on ig---on	pag---an
PARTICIPLE	pag---	inog---	**	**
ABILITY MODE				
REAL	naka--- nakag---	kina--- kinag--- nai---	naha---# na---# ha---#	naha---an na---an ha---an
PAST COND.	naka---	kina---	na---#	(na) ha---i
UNREAL	maka---	ika---	ma(ha)---#	ma(ha)---an
PARTICIPLE	pagka---	**	**	**
HAPPENSTANCE MODE				
REAL	(na)hi---	(na)hi---	(na)hi---#	(na)hi---an
PAST COND.	(na)hi---	(na)hi---	(na)hi---#	(na)hi---i
UNREAL	(ma)hi---	(ma)hi---	(ma)hi---#	(ma)hi---an
PARTICIPLE	paghi---	**	**	**
IMPERATIVE MODE				
COMMAND	--- mag--- pag--- -um--	i--- ---an	---a	---i

7.4. ANALYSIS AND DIAGRAMMING OF VERBS. A knowledge of diagramming is not crucial to the understanding of a language, but it certainly can be helpful in understanding the structure of a language. It is important to use a form of diagramming that will be both explanatory and simple. In light of the preceding discussion and chart, if we are to employ any system of diagramming to reveal the Aklanon verb, we must find something which will illustrate the three most crucial points, namely: Focus, Mode, and Aspect/Tense.

A form of diagramming we have chosen contains the following dimensions:

(1) PART OF SPEECH (i.e. verb)
(2) AFFIX and ROOT WORD
(3) FOCUS, MODE, and TENSE FORMS
and the REDUCED ROOT (if any)
(4) FULL STATEMENT OF THE VERB FORM

Note this in the following examples:

(a) (1) VERB
nagakaon

(2) AFFIX ROOT WORD
naga--- -kaon

(3) ACTOR F. SIMPLE M.
na-]ga- -kaon
IMPERFECTIVE
(naga---)
(4) "nagakaon"

(b) (1) VERB
hidadakpan

(2) AFFIX ROOT WORD
hida---an -dakop

(3) REFERENT F. HAPPENSTANCE
---an hi--- -dakp-
FUTURE
-da--
"hidadakpan"

(c) (1) VERB
igbakeá

(2) AFFIX ROOT WORD
ig---a -bakáe

(3) OBJECT F. SIMPLE M.
i---]g--- -bake-
PAST COND.
---a
"igbakeá"

(d) (1) VERB
pagadaehán

(2) AFFIX
paga---án
ROOT WORD
-daeá

(3) REFERENT F.
---án
FUTURE
]pa---
SIMPLE M.
]ga---
-daeh-

"pagadaehán"

This system of diagramming illustrates in great detail the makeup of the verb form; it analyzes it piece by piece, morpheme by morpheme, and then puts the verb back together again. However, exacting as it is, it does not suit our purposes, beyond illustrating that such diagramming can be done on the Aklanon verb. We need a more simple type for our present purposes.

7,5. A MORE SIMPLE SYSTEM OF DIAGRAMMING can be employed to show how the verb is the very center of a clause or sentence. After all, this is the key point about the Aklanon verb--that it is a center. This simpler form of diagramming contains all the salient points of the previous one (in that every point behind the verb is mentioned), but also combines with the system we used previously in giving a paradigm (see 5, 8).

The diagram proper consists of six lines, analyzing the sentence in simple, straightforward fashion:

(1) a full statement of the sentence or clause in Aklanon;
(2) the sentence divided into its various basic elements (phrases);
(3) the statement of each form, such as "Qp" [Question Particle], "A/pro" [Associative Pronoun form], "Nom" (Nominal), and so on. Consult the complete list of abbreviations in Appendix 1;
(4) the function of each individual form in the sentence, such as "actor", "verb" (verbal center), "par.g" (partitive goal or object), and so on;
(5) the English meaning in the most literal sense of each sentence element;
(6) an idiomatic English translation of the sentence.

Let us look at an example of this:

(a) "Masimba pa gid akó."

masimba /	pa /	gid /	akó
gAF-S/subj	Dp	Dp	T/pro
verb	time	emph.	actor
"worship"	"still"	"indeed"	"I"

("I still will be going to church.")

The above constitutes the basic format of diagramming to be used throughout the rest of this book. Since most of the other parts of speech have not yet been covered, many of the explanations given in this format will not be understandable at this time. The reader is referred to Appendix 1 for a complete list of all abbreviations used, and also to the various subsequent sections of this paper, dealing with the various individual parts of speech, such as "NOMINAL

"PRONOUNS" and "FUNCTION WORDS".

For the present, our point of emphasis centers on the part of the diagram marked "verb":

(a) masimba
gAF-S/subj
verb
"worship"

This extract of the second through the fifth lines of example (a) can be interpreted as follows: First, the verb form is given ["masimba"]. Then, in the line immediately beneath it, we find abbreviations explaining the form in detail ["gAF-S/subj"]. This abbreviation is to be read as follows: "Masimba is a verb form of General Quality ["g"], in the Actor Focus ["AF"], Simple Mode ["S"], Subjunctive Aspect/Tense ["subj"]. We have not yet explained the use or meaning of Quality, but otherwise the other points about the verb should be clear by now. The remaining two lines of the diagram explain that "masimba" is a "Verbal Center" ["verb"] and that its root (simba) has a literal meaning of "to worship".

As an exercise in interpreting these diagrams, we are including further examples. For the present, locate the verb, and using the list of abbreviations in Appendix 1, run through the analysis of each form:

(b) "Siín nimo hidadakpan ro isda' kundi' sa ba-ba'?"

siín / nimo / hidadakpan / ro isda' / kundi' / sa ba-ba'
Qp A/pro gRF-H/real Tm Nom Conj Rm Nom
place actor verb par.g link location
"where" "you" "catch" "fish" "if not" "mouth"

("Where else do you catch the fish, but by the mouth?")

(c) "Owá' ko pagobrahá ruyón."

owá' / ko / pagobrahá / ruyón
Neg A/pro gOF-S/comp T/dec
past actor verb goal
"not" "I" "do" "that"

("I did not do that.")

(d) "Hin-uno imáw pagpukawon?"

hin-uno / imáw / pagpukawon
Qp T/pro gOF-S/conf
future goal verb
"when" "he" "awaken"

("At what time is he to be awakened?")

(e) "Indi' maka-angay ro bueawan sa sawáy."

indi' / maka-angay / ro bueawan / sa sawáy
Neg gAF-A/unrl Tm Nom Rm Nom
future verb actor ind.g
"not" "complement" "gold" "copper"

("Gold cannot complement copper.")

8. QUALITY IN VERBS. The last major characteristic of verbs to be discussed is their quality. All the verb forms discussed in the previous sections were of GENERAL QUALITY. They are unmarked by an morpheme for quality, and the action is described in terms of the root word's basic meaning. There are two other forms for quality, namely the CAUSATIVE and the DISTRIBUTIVE QUALITY. The causative quality adds the notion of having the action done or causing the action to be done by another party. The distributive quality indicates that the action of the root word is distributed through time, among several people, or in several ways.

The following three examples make up a PARADIGM which illustrates the three forms of quality:

(a) GENERAL QUALITY
"Magaobra akó it baeáy."
("I will build a house.")

(b) CAUSATIVE QUALITY
"Magapaobra akó it baeáy."
("I will have a house built.")

(c) DISTRIBUTIVE QUALITY
"Magapangobra akó it baeáy."
("I will build several types of houses.")

Note that the sentences are identical except for the addition of the]pa- prefix in example (b) and the]pang- prefix is example (c). These two simple prefixes change the meaning of the sentences considerably. They also introduce a few grammatical or syntactical changes, as we shall see presently.

8a. Since the GENERAL QUALITY is unmarked by any morpheme, and only describes the root word in terms of its own meaning, we need not say any more about it. Any verb which is not marked with the]pa- or]pang- postpositive prefixes can be considered to be of General Quality.

8b. CAUSATIVE QUALITY. By simply adding the]pa- prefix immediately before the verb root, the quality of a verb can be changed. Instead of a direct actor, there will be a causer; instead of directly doing an action, a person has the action done, or lets it occur.

8b, 1. THE MEANING OF CAUSATIVES IN AKLANON. Look at the following verb stems, and see how their meaning changes by the mere addition of]pa-:

SIMPLE ROOT		WITH]pa-	
kaon	("eat")	pakaon	("feed")
kasayod	("know")	pasayod	("notify")
kita'	("see")	pakita'	("demonstrate")
daeá	("bring")	padaeá	("send")
bueóg	("cut")	pabueóg	("get a haircut")
dumdum	("think")	padumdum	("remind")
hueam	("borrow")	pahueam	("lend")
intra	("join")	paintra	("enter, have join")
obra	("make")	paobra	("have made")

8b, 2. CAUSATIVES IN ENGLISH. Aklanon simplifies the making of causative statements, since the addition of only the]pa- prefix to any verb root does the job quickly, efficiently and easily. English also has a system of causatives, but the system is complex in use, but subtle in meaning. It is not our intention to discuss the system of causatives in English in any great detail; but some discussion is necessary to offer a comparative framework between the two languages on one hand, and to set apart the differences on the other. Perhaps the biggest problem that arises, in this case, is one of translation from one language to the other.

In causatives in English, as in Aklanon, we have a causer and an actor. However, in Aklanon the causative is shown by one morpheme,]pa-, whereas in English any one of three modal verbs ("let, have,make") or many helping verbs (such as "tell" or "send") can be chosen, each with its own subtle meaning. Note the psychological differences in attitude carried by each causative auxiliary verb in English:

	...PSYCHOLOGICAL	ATTITUDE IN...
VERB FORM	CAUSER	ACTOR
"let"	does not care	willing
"tell to"	does not care	undefined
"send to"	undefined	undefined
"have"	cares	undefined
"make"	cares	unwilling

The following sentences in English exemplify the subtle distinctions between the English causatives:

(a_1) "He let him build a house."
(a_2) "He told him to build a house."
(a_3) "He sent him to build a house."
(a_4) "He had him build a house."
(a_5) "He made him build a house."

These subtle distinctions are contained in the idiom of English, and are not necessarily within the idiom of Aklanon. To try to capture the idiom of English in Aklanon would involve cumbersome translations, and would be futile anyway, since each language has its own idiom and means of expression. We saw earlier [Section 5, 7 (3)] how the idiom of focus in Aklanon does not exist in English, and how the English sentences we composed tried to capture the idiom, but were both cumbersome and kilometric. The same would be true in trying to translate the above-mentioned English causatives into Aklanon. The psychological subtlety, in this case, is an idiom in English, but not in Aklanon.

The idiom for causative quality in Aklanon allows for one basic form:

(b_1) "Si Pedro ro ginpaobra nana ku baeáy."
("He had Pedro build the house.")

using the]pa- to show causativity. From the Aklanon translation above we cannot really tell the psychological disposition or attitude of either the causer or the actor. The idiom of the dialect does not allow that with just the use of the causative]pa-. Thus, the English translation, using "had" is only a possibility. We could have just as legitimately chosen another causative, such as "let" or "made", since the Aklanon does not explicitly or implicitly state the psychological dimension. However, this is not to say that Aklanon can not express such psychological dispositions. It can use such words as '[illegible]igo'" ("command"), "pilit" ("force"), "paadto" ("send") to express the distinctions, if and when necessary. But in this case we get away from the use of the causative and get into dependent clause constructions. Thus, in trying to capture the causative idiom in English, we would get away from causative constructions in Aklanon; much like when we tried to capture the idiom of focus in Aklanon we actually got away from voice in English, using other constructions instead.

But if the idiom of Aklanon does not let the causative express the psychological dispositions of the causer and/or actor, the idiom does permit differences in focus, which the idiom of English cannot express. Look at the following examples continuing the form of (b$_1$) given above:

(b$_2$) "Baeáy ro ginpaobra nana kay Pedro."

(b$_3$) "Imáw hay nagpaobra kay Pedro it baeay."

Examples (b$_1$) through (b$_3$) show where the idiom of Aklanon shines. Although the psychological subtleties of English are not known with the]pa- causative, the dialect permits focus on the causer, the actor, and the object. English translations trying to capture such an idiom for focus would be cumbersome, as we had already demonstrated. They might read as follows:

(b$_1$) "Pedro was the one told by him to build a house."
"He had Pedro build a house."
"Pedro was the one made by him to build a house."
"He let Pedro build a house."

(b$_2$) "The house was what he told Pedro to build."
"He had Pedro build the house."
"The house was what he made Pedro build."
"He let Pedro build the house."

(b$_3$) "He told Pedro to build a house."
"He had Pedro build a house."
"He made Pedro build a house."
"He let Pedro build a house."

If more roles existed in the sentence, then even a greater variety of focuses might be chosen and demonstrated.

What we mean to point out here is the difference in idiom between the English causative--which carries psychological subtleties in the causer and agent roles--and the Aklanon causative--which allows for focus variations, but not for psychological subtleties in the roles. We also wish to remind the translator that, because of the great difference in idiom between the two languages, no translation can be an absolute translation. The closer one translation tries to get to the idiom of the target language, the less true that translation will be to its own idiom. What may be found in one language is lost in another.[27] Only cumbersome sentences can capture the unique idiom of each respective language.

8b.3. ROLE DISTRIBUTION IN AKLANON CAUSATIVE SENTENCES. In Section 4.1 we discussed the various roles associated with verbs of general quality. Such roles are generally employed also in causative constructions; but, as we have just seen, two additional roles occur, namely the role of causer and that of agent.

(1) CAUSERS are the subjects of causative sentences; they are the people who have the action done. They make, let, or have someone else do the work for them:

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[27] Dr. T. Anderson, personal communication.

(a) "Ginpalingkod nimo ro bisita ?"
("Did you have the visitor sit down?")

(b) "Ro katri ginpatabonan ku kabo sa kabulig."
("The foreman had the helper cover the bed.")

(c) "Si Roney nagpakanta sa anang mga igmanghod."
("Roney made his brothers sing.")

(d) "Mapabakáe akó kimo ku sueá'."
("I will have you buy the food.")

(2) AGENTS are the caused actors in causative sentences; they are the people who are made to do something for somebody else:

(a) "Palingkora ro bisita ."
("Have the visitor sit down.")

(b) "Ro karne ginpakiwa' ku iná sa anang ungá'."
("The mother made her child carve the meat.")

(c) "Paadtuna imáw riya."
("Let him come here.")

As can be seen in the above examples, verbs of causative quality show that the action is done through the agency of others. The subject of such sentences is not technically an actor, but rather an influencer or CAUSER. The actor in these cases is the AGENT, the one made to act. Note that the agent is made a referent when not in focus, and is marked by sa; but is focused by the Object Focus, if it is given emphasis.

8b, 4. THE USES OF THE FUNCTION MARKERS WITH CAUSATIVES depend very much on the focus employed in each sentence. Since this is the case, causatives are more easily classified than the regular verb roots of general quality. The distribution of markers in most cases remains the same. Direct objects, goals, beneficiaries, locations and instruments are marked by the appropriate function markers. (Refer to Section 5, 5 for "THE USES OF THE FUNCTION MARKERS" and also to Section 6 for "VERB STEM CLASSIFICATION".)

(1) ACTOR FOCUS AND CAUSATIVE CONSTRUCTIONS:
ro/do [or an equivalent topic function word] marks the causer of the action.
ku can be used to mark instruments or associates; it is often used to mark the goal.
it can mark the goal or direct object, particularily if it is indefinite.
sa marks the agent of the action, the person made to act; it also can mark any standard referent: the beneficiary, indirect object, location, and so on.

(2) INSTRUMENT FOCUS AND CAUSATIVE CONSTRUCTIONS:
ro/do marks the associate of the action: instrument or conveyed object; it very often can mark the direct object or goal of the action too.
ku marks the causer of the action; or any non-focused associate.
it can mark the direct object or goal of the action, if it is not in focus.
sa marks the agent of the action; it also marks any standard referent.

(3) OBJECT FOCUS AND CAUSATIVE CONSTRUCTIONS:
ro/do marks the agent, or caused actor; it can also mark the direct object or goal.

Note that when unfocused, the agent is marked by a referent marker (sa); but when focused, it is emphasized by the Object Focus.

ku marks the causer of the action, or any normal associate.

it marks the goal if the goal is not made the topic of the clause (that is, when the Object Focus in this case emphasizes the agent rather than the goal).

sa marks the standard referente: location, beneficiary, indirect object; it marks the agent, if the agent is not being emphasized in the clause.

(4) REFERENT FOCUS AND CAUSATIVE CONSTRUCTIONS:

ro/do marks any standard referent which is emphasized: location, beneficiary, etc.

ku marks the causer or the instrument of the action.

it marks the direct object of the action.

sa marks any non-focused referent role.

It should be noted that the functions for most of the markers are parallel to those covered by focus. The prime differences from general quality constructions are that Actor Focus illustrates or emphasizes the causer, not the actor; and the Object Focus illustrates the agent or doer of the action. When not in focus, the agent is marked by the sa particle, and the causer is marked by the ku particle. These are the key grammatical points behind the causative prefix; otherwise they should create no problem.

The reader should be reminded that most regular verbs can be subjected to causative quality constructions, and that even intransitive verbs can be made transitive when serving as causatives; however instead of taking a direct object, they take the agent as emphasized with Object Focus. Hence, verb roots that cannot normally be conjugated with the Object Focus, receive Object Focus forms when they emphasize the agent of the action.

8b, 5. A PARADIGM illustrating the various focuses and function markers should help clarify matters quite a bit. In particular, the reader is referred to the General Quality Paradigm given in Section 5, 8, and to the following chart to see the similarities and differences between general and causative qualities quite clearly.

Some Philippine dialects, like Tagalog or Maranao, have a whole system of causative prefixes (and other affixes) in their conjugation. Since Aklanon, on the other hand, merely inserts the]pa- postpositive causative prefix immediately before the root word, the construction of causative statements is greatly simplified.

The paradigm which follows is extremely formal in nature. It illustrates the grammatical possibilities and the various slots open within Causative Quality statements. The reader will notice that the sentences are quite long; this is so all of the basic slots possible in causative statements can be filled. Such kilometric sentences would hardly be uttered in everyday Aklanon speech. But such sentences are both possible and necessary for the purpose of a paradigm in order to teach all of the slots that do occur in common parlance. Rare indeed is the sentence that would attempt to give the causer, agent, goal, instrument and location--all in a single breath!

The paradigm that follows accurately shows the grammatical slots possible in Aklanon causative statements, although the sentences as such are not to be taken as representative of common Aklanon speech:

PARADIGM 1: Focus Variations in Causative Quality, all focuses; "The mother will have the child cut the meat with the bolo on the cutting board."

(a) ACTOR FOCUS stressing the causer of the action:

"Ro iná	magapakiwa' /	sa ungá' /	it karne /	ku sanduko' /	sa dapaeán."
causer	verb	agent	goal	instrument	location
"mother"	"slice"	"child"	"meat"	"bolo"	"cutting board"

(b) INSTRUMENT FOCUS stressing the instrument used in the action:

"Ro sanduko'	igapakiwa' /	it karne /	ku iná /	sa ungá' /	sa dapaeán."
instrument	verb	goal	causer	agent	location
"bolo"	"slice"	"meat"	"mother"	"child"	"cutting board"

(b_1) INSTRUMENT FOCUS stressing the goal of the action:

"Ro karne	igapakiwa' /	ku iná /	sa ungá' /	sa dapaeán /	ku sanduko'."
goal	verb	causer	agent	location	instrument
"meat"	"slice"	"mother"	"child"	"cutting board"	"bolo"

(c) OBJECT FOCUS stressing the goal of the action:

"Ro karne	pakiwa-on /	ku iná /	sa ungá' /	ku sanduko' /	sa dapaeán."
goal	verb	causer	agent	instrument	location
"meat"	"slice"	"mother"	"child"	"bolo"	"cutting board"

(c_1) OBJECT FOCUS stressing the agent of the action:

"Ro ungá'	pakiwa-on /	it karne /	ku iná /	sa dapaeán /	ku sanduko'."
agent	verb	goal	causer	location	instrument
"child"	"slice"	"meat"	"mother"	"cutting board"	"bolo"

(d) REFERENT FOCUS stressing the location of the action:

"Ro dapaeán	pakiwa-an /	ku iná /	sa ungá' /	it karne /	ku sanduko'."
location	verb	causer	agent	goal	instrument
"cutting board"	"slice"	"mother"	"child"	"meat"	"bolo"

Another paradigm shows a more realistic arrangement of causative slots, and is more representative of common speech:

PARADIGM 2: Focus Variations in Causative Quality, all focuses; "Mother had Lito buy candy for Maria."

(a) ACTOR FOCUS stressing the causer:
"Nagpabakáe si Nanay / kay Lito / it dulsi / para kay Maria."

(b) INSTRUMENT FOCUS stressing the goal:
"Ginpabakáe ni Nanay / kay Lito / ro dulsi / para kay Maria."

(c) OBJECT FOCUS stressing the agent:
"Ginpabakáe ni Nanay / si Lito / it dulsi / para kay Maria."

(d) REFERENT FOCUS stressing the beneficiary:

"Ginpabakean	ni Nanay /	kay Lito /	it dulsi /	si Maria."
verb	causer	agent	goal	beneficiary
"buy"	"Mother"	"Lito"	"candy"	"Maria"

8b,6. DIAGRAMMING OF CAUSATIVE STATEMENTS does not differ much from that described in Section 7,5 for general quality. The only differences are the addition of the roles for causer and agent, and also the abbreviation for causative quality ["c"]. The reader is again referred to Appendix 1 for a full list of abbreviations.

(a) "Ipatawág mo ro doktor."

ipatawág /	mo /	ro	doktor
cIF-S/subj	A/pro	Tm	Nom
verb	agent	goal	

("Have the doctor called.")

(b) "Ro Dyos owá' nagapabayá' sa tawong nagahingohá'."

ro	dyos /	owá' /	nagapabayá' /	sa	tawong	nagahingohá'
Tm	Nom	Neg	cAF-S/impf	Rm	Nom-Lm	gAF-S/impf
causer		real	verb	agent		v-comp
"God"		"not"	"let be"	"person"		"try"

("God does not leave to himself the person who works hard.")

(c) "Pamat owá' nimo akó pagpasudla sa andang Club?"

pamat /	owá' /	nimo /	akó /	pagpasudla /	sa	andang	Club
Qp - Om	Neg	A/pro	T/pro	cOF-S/conp	Rm	A/pro-Lm	Nom
manner	past	causer	agent	verb		modf.	ind.g
"why"	"not"	"you"	"I"	"enter"		"their"	"Club"

("Why didn't you let me enter their Club?")

8b,7. IDIOMATIC USE OF THE]pa- CAUSATIVE PREFIX. The]pa- prefix can be used with words of motion or distance to make verbs of motion, with the meaning of "to go":

SIMPLE ROOT		]pa- IDIOM	
-eapít	("near[by]")	-paeapít	("approach")
-eayó'	("far, distant")	-paeayó'	("withdraw")
-banwa	("town")	-pabanwa	("go to town")
-bukid	("mountain")	-pabukid	("go to the hills")
-ilayá	("inland")	-pailaya	("go inland")
-ilawód	("seawards")	-pailawód	("go seawards")
-ulí'	("return")	-paulí'	("go home")
Kalibo	("Kalibo" [town])	-paKalibo	("go to Kalibo")
Jimeno	("Altavas" [old name])	-pahimeno	("travel greatly")

Technically speaking, some confusion could exist between the forms for]pa- used directly as a causative or else idiomatically to represent travelling distances. However usually the sense of the form can be seen through context--the way it is used and the intention of the speaker, as in these two examples employing paadto in two meanings:

(a) "Paadto ka pa eang; paulí' eon kamí."
("You're just on your way, [while] we are already going home.")

(b) "Paadtuna imáw riya."
("Have him come here.")

The meaning and use of each]pa- should be quite clear

8c. DISTRIBUTIVE QUALITY. By simply adding the]pang- postpositive prefix to a root verb, with accompanying morphophonemic changes (see "ASSIMILATION" and "CONSONANT REDUCTION" in Unit IV, Sections 4-5), the quality of a verb can be changed. Instead of a simple or general statement of the action, the action is distributed through time, or among several people or objects, or is made into a process. The changes that take place usually involve local idiom, and are not always predictable. This presents a problem to the foreign learner, who must check for the meaning of the]pang- prefix with each verb stem. Some of the meanings and uses have already been discussed in our section on "VERB STEM CLASSIFICATION" (this unit, Section 6; particularily articles 6, 5, 6, 6 and 6, 8).

8c, 1. THE MEANING OF DISTRIBUTIVES IN AKLANON. Examples of the various meanings that the distributive prefix can add to a verb are seen in the following:

(1) DISTRIBUTION OF TIME OR OBJECT:

ROOT WORD		]pang- FORM	
bakáe	("buy")	-pamakáe	("buy plenty")
hueog	("drop")	-panghueog	("drop plenty of things")
pasyar	("premenade")	-pamasyar	("walk around")
puså'	("break")	-pamuså'	("break plenty of articles")
ta-ó	("give")	-pana-ó	("give plenty")
tindahan	("market place")	-panindahán	("go marketing")

(2) LOCAL IDIOM; PROCESS VERBS:

ROOT WORD		]pang- FORM	
asawa	("spouse")	-pangasawa	("court and marry")
kuto	("louse, lice")	-panguto	("take lice from hair")
kita'	("see")	-pangita'	("livelihood")
sudlay	("comb")	-panudlay	("combing one's hair")
sigarilyo	("cigarette")	-panigarilyo	("cigarette smoking")

(3) GOAL OR OBJECT EXPRESSED IN THE VERB STEM:

ROOT WORD		]pang- FORM	
banwa	("country, town")	-pamanwa	("act as a citizen")
bunít	("fishing line")	-pamunít	("fish with a line")
kahoy	("wood; tree")	-pangahóy	("gather wood")
kawíl	("deep-sea fishing")	-pangawíl	("go deep-sea fishing")
isda'	("fish")	-pangisda'	("go fishing")
tabas	("cut; style")	-panabas	("tailor clothing")

8c, 2. ROLE DISTRIBUTION AND FOCUS IN AKLANON DISTRIBUTIVE SENTENCES are roughly the same as that of General Quality, with the exception that the objects or actions are pluralized automatically by the]pang- prefix. The various function markers take the various slots, depending on the class of the root word (see Section 6). There are no changes at all in role or grammatical function, as occur when the]pa- causative prefix is employed.

8c, 3. EXAMPLES AND DIAGRAMMING OF DISTRIBUTIVE STATEMENTS are the same as the diagrams given in both Section 7, 5 and 8b, 6, with the exception that the abbreviation "d" occurs before the distributive form of the verb. Consult Appendix 1 for all the abbreviations.

Note that the distributive forms take on any of the affixes as listed in the chart (7, 3), so long as the verb class itself permits that form. Although some dialects have complete conjugations for distributives, Aklanon evidences only the insertion of the]pang- prefix, thereby simplifying matters quite a bit.

(a) "Nagpangisda' sanda kabi-i."

nagpangisda'	/	sanda	/	kabi-i
dAF-S/perf		T/pro		Adv
verb		actor		past
"fish"		"they"		"last night"

("They fished last night.")

(b) "Nagapangamuyo' kamí it ueán."

nagapangamuyo'	/	kamí	/	it	ueán
dAF-S/impf		T/pro		Om	Nom
verb		actor			goal
"pray for"		"we"			"rain"

("We are praying for rain.")

(c) "Ipangsugid mo kanda ro hatabó'."

ipangsugid	/	mo	/	kanda	/	ro	hatabó'
dIF-S/subj		A/pro		R/pro		Tm	gST3-A/perf
verb		actor		ind.g			v.comp
"tell"		"you"		"them"			"happen"

("Tell them [everything] that happened.")

(d) "Nahapamusá' ku mga ungá' rong kaáng ag bangá'."

nahapamusá'	/	ku	mga	ungá'	/	rong	kaáng	ag	bangá'
dOF-A/real		Am	Pm	Nom		Tm-Pm	Nom	Conj	Nom
verb			actor				goal	link	goal
"break"				"child"			"pot"		"jar"

("The children [accidentally] had broken [several] earthen pots and jars.")

(e) "Makapamueot sanda it kahoy sa idaeot baeáy."

makapamueot	/	sanda	/	it	kahoy	/	sa	idaeo t	baeáy
dAF-A/unrl		T/pro		Om	Nom		Rm	Nom-Om	Nom
verb		actor			goal			spatial-relator	
"pick up"		"they"			"wood"			"bottom"	"house"

("They can pick up wood underneath the house.")

(f) "Ginpanaw-an ni Carlos ro anang mga amigo it dulsi."

ginpanaw-an	/	ni	Carlos	/	ro	anang	mga	amigo	/	it	dulsi
dRF-S/perf		Am	Nom		Tm	A/pro-Lm	Pm	Nom		Om	Nom
verb			actor			poss.		benef			goal
"give"			"Carlos"			"his"		"friend"			"candy"

("Carlos gave [plenty of] candy to his friends.")

8c, 4. DISTRIBUTIVE FORMS DISTINGUISHED FROM INSTRUMENTAL GERUND FORMS.

Some confusion exists between the pang- gerun form for instrumental or associative verbs and the]pang- distributive form. First of all, it should be noted that the Aklanon dialect has two distinct pang- forms. They are homophones (see III, 9), but their meanings are distinct, and also their use.

The]pang- distributive form is always accompanied by morphophonemic change, and, hence, occurs in the forms]pam- (before /b, p/),]pan- (before /d, t, s/) and]pang- (before /k, '/). The only time that morphophonemic change does not occur is before the /h/-sound. Thus, the generalization can be made that the distributive]pang- fuses with the root word that follows it:

]pang-	plus	pasyar	becomes	pamasyar
		bakáe		pamakáe
		sukót		panukót
		tahí'		panahí'
		kahoy		pangahóy
		isda'		pangisda'

On the other hand, the pang- gerund form for associatives is never accompanied by morphophonemic change, either in itself or in the root word. It remains a distinct, separate unit:

pang-	plus	bakáe	remains	pangbakáe
		simba		pangsimba
		tindahan		pangtindahán
		isda'		pang-isda'

Besides the morphophonemic differences, variations in both meaning and syllabification can be seen in the following pairs:

(a)	pangsimba	/pang--sim--bah/	("clothing worn for church-going")
	panimba	/pa--nim--bah/	("the act of going to church")
(b)	pang-obra	/pang--'ob--rah/	("something used in doing work")
	pangobra	/pa--ngob--rah/	("making or doing several things")
(c)	pang-isda'	/pang--'is--da'/	("something used in/for fishing")
	pangisda'	/pa--ngis--da'/	("the act of going fishing")

Although the forms are homophonous in themselves, their affixation to root words as well as their use in sentences should establish them as quite distinct. The two pang- forms can be distinguished by seeing them operate together in such words as:

(d)	pangpamanday	("something used in the act of carpentry")	["panday"]
(e)	pangpanukót	("the act of collecting debts")	["sukot"]
(f)	pangpanimba	("the act of going to church")	["simba"]

This latter form can be seen in the example:

(f_1) "Ro inyong pangpanimba hay owát pueós kon bukón it hantop sa inyong buót."
("Your going to church is worthless if you do not do it with all ardor.")

9. OTHER VERB CLASSES OR MODES. There are several additional sets of verb affixes which can be used with nouns or other substantives to show verbal qualities, and which fall under the category of regular verb forms. In many cases, these verbs have a separate mood or mode of their own, and are forms of the regular conjugation. However, not all roots can occur with these affixes; and hence they are treated separately.

9,1. THE mang- VERB CLASS. All]pang- distributive verb forms can be reduced to a separate class of verbs in mang- . This particular class constitutes a system of its own, with a very simple conjugation:

nang-	[the REAL FORM, denoting that the action has already begun; it can signify the present or the past tenses]
mang-	[the UNREAL FORM, denoting that the action has not yet begun; it can signify the expected, future or subjunctive tenses]

N.B. No other forms for this class exist; all aspect and/or time values are represented by one or the other of these two forms.

Just like the]pang- distributive prefix, the mang-/nang- forms have the same morphophonemic changes and fit into a pattern:

ROOT WORD	]pang- FORM	mang- FORM
isda'	pangisda'	mangisda'
kahoy	pangahóy	mangahoy
bunít	pamunít	mamunít
pasyar	pamasyar	mamasyar
patáy	pamatáy	mamatáy
dilot	panilot	manilot
sueát	panueát	manueát
tabang	panabang	manabang

N.B. This list represents the major morphophonemic changes for each particular phoneme (viz: glottal, /k, b, p/ and so on).

(1) DIAGRAMMING AND EXAMPLES OF THE mang- VERB CLASS. Note that focus forms do not apply to this class since they are automatically Actor Focus by nature. The actual function of the form in terms of aspect can be defined by its use in the sentence.

(a) "Mangutana' sabón sanda kon may ensayo."

mangutana'	/ sabón	/ sanda	/ kon	/ may	/ ensayo
DISTR/subj	Dp	T/pro	Conj	Tp	Nom
verb	posb.	actor	link	exist	goal
"ask"	"perhaps"	"they"	"if"	"there is"	"practice"

("They might ask if there will be a practice.")

(b) "Si Pedro owá' mangayo' it kwarta ay may ana man."

si Pedro	/ owá'	/ mangayo'	/ it kwarta	/ ay	/ may	/ ana	/ man
Tm Nom	Neg	DISTR/conp	Om Nom	Conj	Tp	A/pro	Dp
actor	past	verb	goal	reasn	exist	poss.	answr
"Pedro"	"not"	"ask for"	"money"	"since"	"is"	"his"	"also"

("Pedro did not ask for money because he has his own too.")

(c) "Nangahoy si Ramón kabi-i."

nangahoy /	si Ramón /	kabi-i
DISTR/perf	Tm Nom	Adv
verb	actor	past
"wood"	"Ramon"	"last night"

("Ramon was gathering wood last night.")

(d) "Nangawíl sanda makarón."

nangawíl /	sanda /	makarón
DISTR/impf	T/pro	Adv
verb	actor	pres
"sea-fish"	"they"	"now"

("They are going deep-sea fishing now.")

(2) NOMINAL FORM OF THE mang- VERB CLASS. Many members of the mang- class can be made into nouns by reduplication of the nasal sound along with the first vowel of the root word, according to the formula: maN-V_1N-[root]

ROOT WORD	mang- VERB	mang- NOUN
buhí'	mamuhi'	mamumuhi'
bulig	mamulig	mamumulig
patáy	mamatáy	mamamatáy
sueát	manueát	manunueát
turó'	manuró'	manunuró'
isda'	mangisda'	mangingisda'
umáh	mangumáh	mangungumah
kahoy	mangahoy	mangangahoy

This form of reduplication was discussed in Unit IV, Section 10, 6. This particular noun class, and its meaning, will be discussed later in this unit [Chapter D, Section 2, 5 (1)]. Generally, this class can be considered an "occupational noun class"; the noun made from the verb form shows the person's livelihood or full-time occupation.

9, 2. THE maging- VERB CLASS. A set of verb prefixes can be attached to a substantive or substantive phrase to give the verbal quality of "becoming" to a particular noun or pronoun. Only two forms exist for the set:

nagin(g)-	[the REAL FORM, signifying that the action has already begun, equivalent to the "past" or "present", depending on time words included in the clause]
magin(g)-	[the UNREAL FORM, signifying that the action has not yet or had not yet begun, equivalent to "future", "subjunctive" or "conditioned" forms]

N.B. These prefixes can be coupled only with substantives, that is, nouns, pronouns or other nominals.

Grammatically, they are related to the mang- distributive forms, and are used in the same sort of way, but with differences in meaning. They are Actor Focus and only one mode, signifying "becoming":

(a) "Nagingkomunista ro Cuba kat pagdaóg ni Fidél Castro sa ribok."

nagingkomunista	/ ro	Cuba	/ kat	/ pagdaóg	/ ni	Fidél Castro	/ sa	ribok
BECOM/perf	Tm	Nom	Conj	gAF/part	Am	Nom	Rm	Nom
verb		actor	time	v.comp		actor		ind.g
"Communist"		"Cuba"	"when"	"win"		"Fidel Castro"		"revolution"

("Cuba became Communist once Fidel Castro had won in the revolution.")

(b) "Nagingungá' nakon imáw pagayáw kana ku anang ginikanan."

nagingungá'	/ nakon	/ imáw	/ pagayáw	/ kana	/ ku	anang	ginikanan
BECOM/perf	A/pro	T/pro	gAF/part	R/pro	Am	A/pro-Lm	Nom
verb	poss.	actor	v.comp	ind.g		poss.	actor
"child"	"my"	"he"	"leave"	"him"		"his"	"parent"

("He became my child when he was left behind by his parents.")

(c) "Buót nakon kunta' magingpari'; ugaling owá' madayón ro akon nga handom."

buót	/ nakon	/ kunta'	/ magingpari'	/ ugaling...
V.det	A/pro	Dp	BECOM/depn	Conj
verb	actor	modal	v.comp	link
"want"	"I"	[wish]	"priest"	"but"

("I wanted to become a priest; however I never continued my plan.")

(d) "Owá' imáw magingalkalde kon owá' it bulig ro anang mga amigo."

owá'	/ imáw	/ magingalkalde	/ kon	/ owá'	it	bulig	/ ro	anang	mga	amigo
Neg	T/pro	BECOM/conp	Conj	Neg	Om	Nom	Tm	A/pro-Lm	Pm	Nom
past	actor	verb	link	poss.		goal		poss.		actor
"not"	"he"	"mayor"	"if"	"not"		"help"		"his"		"friend"

("He never would have been mayor if it weren't for the help of his friends.")

(e) "Raya magingakon ukón magingimo man, pareho eang kakon."

raya	/ magingakon	ukón	magingimo	/ man	/ pareho	/ eang	/ kakon
T/dec	BECOM/futr	Conj	BECOM/futr	Dp	Adj	Dp	R/pro
actor	verb	link	verb	answr	modf	limit	ind.g
"this"	"mine"	"or"	"yours"	"also"	"same"	"just"	"me"

("Be it mine or yours, it is just the same to me.")

9, 3. THE mag- RELATIONSHIP CONJUGATION. This verb class denotes the relationship of people with each other . The distribution of aspect forms in this conjugation employs a different idiom from the usual, in that the mag- form denotes the present aspect, although it can also denote the future:

SIMPLE MODE	
mag-	[the form for present time, meaning "is/are"; with a special time word it can also denote the future]
nag-	[the form for past time, meaning "was/were"]
pag-	[the participle or abstract form]

There is also an ability mode for this class, though the forms are not commonly used in colloquial speech:

ABILITY MODE

magka-	[an UNREAL FORM, denoting possibility or futurity]
nagka-	[a REAL FORM, denoting perfectivity or past possibility]
pagka-	[an abstract or PARTICIPLE form, denoting perfectivity]

PLURALIZATION OF THE CLASS. This set permits pluralization when three or more people are described in the relationship. Such pluralization is accomplished by infixing the root with /$\underline{-gV_1-}$/. Examples:

"magmanghod sanda" ("They [two only] are brother and sister.")
"magmaeanghod sanda" ("They [three or more] are brothers and sisters.")

(1) MEMBERS OF THIS CLASS include such roots as:

-amá	("father relationship")	-kumpare	("relationship through religious sponsorship")
-amigo	("friendship")		
-asawa	("husband and wife")	-eueot	("close relationship")
-batá'	("[any] relationship")	-hilapit	("neighbor relationship")
-kampod	("cousin relationship")	-iná	("mother-child relation")
-kilaea	("acquaintance")	-pareho	("equal relationship")

(2) EXAMPLES OF THIS CLASS:

(a) "Magamigo eon sanda."
("They are friends now.")

(b) "Nagkilaea sanda kahapon."
("They met yesterday" or "They became acquainted yesterday.")

(c) "A, magmaeanghod galí' sanda!"
("Oh, they are really brother and sister.")

(d) "Nagkasundo' sanday Maria sa andang plano."

nagkasundo' /	sanday	Maria /	sa	andang	plano
REL-A/perf	Tm	Nom	Rm	A/pro-Lm	Nom
verb	[plural]	actor		poss.	ind.g
"agree"		"Maria"		"their"	"plan"

("Maria and her companions were able to agree on their plans.")

(e) "Pagasawa nanda, nagdismayo ro nobya."

pagasawa /	nanda /	nagdismayo /	ro	nobya
REL/part	A/pro	gAF-S/perf	Tm	Nom
v.comp	actor	verb		actor
"marry"	"they"	"faint"		"bride"

("When they were married, the bride fainted.")

(f) "Owá' pa kamí magkilaea."

owá' /	pa /	kamí /	magkilaea
Neg	Dp	T/pro	REL-S/conp
past	time	actor	verb
"not"	"yet"	"we"	"acquainted"

("We are not yet acquainted.")

9,4. THE makipag- RECIPROCAL CONJUGATION. Another set of affixes can be attached to many verb stems to give the mood of instigating an action with or seeking mutuality with another person. It is somewhat related to the mag- relationship conjugation, since most of the stems represented there can be affixed with this makipag- conjugation. There are two alternates for each form:

nakig- nakipag-	[the REAL FORMS of the conjugation, signifying that the action has already begun, and that the subject is giving himself over to or has surrendered to a mutual relationship]
makig- makipag-	[the UNREAL FORMS of the conjugation, signifying that the action has not yet begun, and that the subject has a strong desire for mutuality or reciprocity with another]
pakig- pakipag-	[the PARTICIPLE or ABSTRACT forms, which are not often used; they sometimes occur in older constructions in dependent clauses]

Examples of the use of these forms are as follows:

(a) "Naila' akó makighambae kimo."
("I would like to converse with you.")

(b) "Buót akó makigsang-ayon sa imong kabubut-on."
("I would like to come to a complete understanding with you.")

(c) "Nakighueáy imáw ku imong kalisód."
("He shares with you in your bereavement.")

(d) "Gusto ko makipagkita' kimo."
("I would like to confer with you.")

(e) "Kung makipagiba ka kana, indi' gid ikáw mataeang."
("If you go with him, you will never go astray.")

(f) "Nakigsatsat imáw sa among sugilanon."

nakigsatsat /	imáw /	sa	among	sugilanon
RECIP/impf	T/pro	Rm	A/pro-Lm	Nom
verb	actor		poss.	ind.g
"talk"	"he"		"our"	"conversation"

("He is joining us in our conversation.")

(g) "Nakigimpon akó kinyo."

nakigimpon /	akó /	kinyo
RECIP/real	T/pro	R/pro
verb	actor	ind.g.
"mix"	"I"	"you"

("I am trying to mix with you.")

(h) "Nakighibayág imáw kakon."
("He is with me in my joy [laughter].")

9,5. THE -in- INFIX VERB CLASS. Certain noun or adjective roots can be infixed with -in- and transformed into verb roots. Although this class of verbs does not constitute a separate conjugation or mode, since it follows the conjugation of regular verbs in all focuses, it fits into this unit of separate verb forms. This verb class can be divided into three subgroups, based on their meaning:

(1) THE "ACTING LIKE" MEANING:

-in- FORM	MEANING
-inanwang	("acting or working like a carabao")
-inamerikanó	("acting like an American")
-inarmi	("acting like the army [brusk, rough]")
-ininsik	("acting like a Chinese")
-inabogado	("acting or speaking like a lawyer")
-kinabayó'	("working like a horse [carelessly, roughly]")
-pinari'	("act solemnly [like a priest]")
-minagueáng	("act like an adult [elderly]")

(2) THE "SPEAKING" MEANING:

-inakeanón	("speak Aklanon")
-ininglis	("speak English")
-binisayá'	("speak Visayan")
-kinastila'	("speak Spanish")
-tinagaeóg	("speak Tagalog")

(3) CONDEMNATORY OR DEROGATORY MEANING:

-binastos	("act ill-mannered; say vulgarities")
-binabayí	("act like a woman [effeminacy in a man]")
-inungá'	("act like a child")
-linahóg	("be naughty")
-linangás	("be mischievous")
-linapsag	("act like a baby")
-sinapat	("act like an animal [be very rude]")

Note that these uses of the infix are idiomatic and that they differ from the -in- intensive infix described in 10,6. The set adopts the standard verb affixes for all regular verbs, particularily in the Actor Focus:

(a) "Antigo ka magbinisayá'?"

antigo /	ka /	magbinisayá'
V.det	T/pro	gAF-S/depn
verb	actor	v.comp
"know how"	"you"	"Visayan"

("Do you know how to speak Visayan?")

(b) "Ayáw maglinahóg."
("Don't be naughty.")

(c) "Si Edgar gakinabayó' kon umobra."
("Edgar works like a horse [is careless] when he works.")

9,6. THE]ta- POSTPOSITIVE PREFIX is a phenomenon retained from the dialect of antiquity, or so one might suspect, since it is used to describe a state or the placement of things, yet it is limited to a very small set of verbs:

ROOT NOUN	MEANING	]ta- VERB	MEANING
kuróng	("crown")	-takuróng	("crown, put a crown on")
kilid	("side")	-takilíd	("turn the side to")
likód	("back")	-talikód	("turn one's back [to, on]")
liwan	("outside")	-taliwan	("pass by; go by")
libag	("dissonant")	-talibág	("be out of order")
baskog	("strong")	-talimaskog	("reinforce, strengthen")

Certain nouns used today seem to evidence this archaic prefix, though their original root words are apparently lost:

talibóng	("a long knife; sword")
talisay-on	("a cock, rooster")

This same prefix is used in the construction of some commonly used prefixes:

tagá---	("hailing from, coming from")	["tagá-Kalibo")
tag---	("a season of; a time of")	["tagbueunga")
tig---	("a season of; in a given order")	["tiglima, tigsieilak")

The]ta- verbs as given above can be used with the affixes for regular verb inflection:

(a) "Madalí' eon nakataliwan rong binuean."

madalí' /	eon /	nakataliwan /	rong	binuean
Adv	Dp	gAF-A/perf	Tm-Pm	Nom
time	time	verb		actor
"quick"	"already"	"pass by"		"months"

("The months have already passed by [so] quickly.")

(b) "Tinalikdan nana ro inaway."

tinalikdan /	nana /	ro	inaway
gRF-S/perf	A/pro	Tm	Nom
verb	actor		locat
"back"	"he"		"fight"

("He turned his back on the fight.")

They can also be used with causative or distributive forms:

(c) "Ginpataliwan nana ro baboy ag ana nga bun-on."

ginpataliwan /	nana /	ro	baboy /	ag /	ana	nga	bun-on
cOF-S/perf	A/pro	Tm	Nom	Conj	A/pro	Ln	gOF-S/futr
verb	causr		goal	link	actor	link	verb
"let pass"	"he"		"pig"	"and"	"he"		"stab"

("He let the boar pass, and then he speared it.")

9,7. THE]a(d)- DIRECTIONAL PREFIX also seems to have survived from antiquity, particularily with the deictics or direction words, making them into verbs:

ROOT WORD	MEANING	]a(d)- VERB	MEANING
iya	("here [near me]")	-ariya	("arrive, come here")
una'	("there [near you]")	-aruna'	("go near you")
inha'	("there [near you, but far from me]")	-arinha'	("go there")
idto	("there [far away]")	-adto	("go [away]")

These forms can be conjugated as any regular verb of Class VI (intransitive class), and can also take the idiomatic]pa- prefix:

(a) "Siín ka gaadto?"

siín /	ka /	gaadto
Qp	T/pro	gAF-S/impf
place	actor	verb
"where"	"you"	"go"

("Where are you going?")

(b) "Siín do imong ginaadtunán?"

siín /	do	imong	ginaadtunán
Qp	Tm	A/pro-Lm	gRF-S/impf
place		poss.	v.comp
"where"		"your"	"go"

("Where is the place you are going to?")

(c) "Paariyaha gid imáw."

paariyaha /	gid /	imáw
cOF-I/comm	Dp	T/pro
verb	emph.	agent
"come here"		"he"

("Make him come here.")

A good number of nouns in current use today evidence his]ad- type prefix. Some of them have traceable roots, though many have derived meanings, the roots of which are lost:

alima	("hand") [from lima ("five") - "the place of five fingers"]
alibangbang	("butterfly") [from iba ("other") - "flying from one to another"]
alipután	("anus") [from iput ("feces")]
alipungto	("the topmost part [of a tree]")
alimangu	("[large] crab")
alipueós	("whirlpool")
alisoso	("the inner part of a banana heart [sprout]")

Although it is difficult to arrive at the etymological roots of many of these words, there is ample evidence remaining in current Aklanon to conjecture that both the]ta- and]a(d)- were an active part of the dialect in days long gone by.

10. OTHER VERB QUALIFIERS exist in Aklanon which subtly change the meaning or quality of the verb. All together, there are six of them, and they will be discussed one by one.

10, 1. THE]ka- POSTPOSITIVE PREFIX is used to show additional aptative or perfective quality in a verb. It generally means that the state implied by the root word has been already achieved. The particular aspect prefixes then join with it to refer to the time of the state achieved. For example,

(a)	musing-musing	("smear with soot")
	nagamusing-musing	("is smearing with soot")
	kamusing-musing	("state of being sooty")
	nagakamusing-musíng	("is smeared with soot")
(b)	tueog	("sleep")
	matueog	("will go to sleep")
	katueóg	("in the state of sleep")
	nagakatueóg	("is already sleeping")
(c)	ila'	("like; love")
	kailá'	("state of liking; courtship")
	nagakailá'	("is courting")
(d)	hueog	("fall down")
	kahueog	("state of having fallen down")
	nagkahueog	("had been in the state of falling down" [Idiomatically: "was down and out"])

(e) "Nagakasamad pa ro bisikleta."
("The bicycle is still ruined.")

This form, when used with a simple root word, makes a noun, and we shall meet it again in the section on "NOMINALS". It is also used with other verb qualifiers. It is used with pa- to form paka-, with pang- to form panga-; it is also used with -in- to form kina-, and with]si- to form the prefix kasing-. However, all of these are used in forming nouns, and will be discussed in the later chapter on "SUBSTANTIVES".

10, 2. THE]si- [sometimes]sig-] POSTPOSITIVE PREFIX is used to denote additional distributive qualities. Its use is emphatic and the subject is obligatorily plural (it differs from]pang-, which shows an object that is obligatorily plural). For example:

(a)	obra	("work")
	magsiobra	("each must do his own work")
(b)	hambae	("speak, talk")
	sihambae	("speak together; hub-bub")

The form is also used with the prefixes mat- or ma-. An even more intensive type of distribution is shown with the distributive mang- (forming the prefix mansig-) which shows a type of helter-skelter distribution of both the subjects and the objects, with little or no cooperation or agreement going on between the actors). Note these in the following:

(c)	dugalíng matsigdugalíng	("independent") ("each one does something his own way")
(d)	himos masighimos	("clean up") ("each cleans up his own space")
(e)	hambae mansighambae	("speak, talk") ("many speaking as they wish, with no accord or cooperation; a melee")

(f) "Nagsibakáe sanda it eambong."
("They each bought a different shirt.")

(g) painsigan ("each to his own")
N.B. pa- -in-]sig- -an. This noun is made up of independent qualifiers.

This form is used with other verb qualifiers. It is used with pa- to form pasi-, and with pang- to form pani-; it is also used with the]ka- qualifier in forming the prefix kasing-. However, all of these forms are used in forming nouns, and are discussed later on in this paper ("SUBSTANTIVES," Chapter D, 2)

10, 3. THE $-\acute{g}V_1-$ PROGRESSIVE INFIX is used to show that an action is continually going on; it pluralizes the action itself and shows its constant recurrence, adding the sense of "always" to the verb:

(a)	saká' saeaka'	("come up") ("always coming up")
(b)	bakáe baeakáe	("buy") ("always buying")

We have mentioned this form as a pluralizer when we discussed the mag- relationship verb class (9, 3). It is also used with the prefix pa- in paea-, with pang- in paeang-, and with ka- in kaea-. All of these are used verbally:

(c) "Paealibak imáw."
("She is a habitual gossiper.")

(d) "Nagpaeangahoy sanda sa kagueangan."
("They [all] were gathering [plenty of] wood in the forest.")

(e) "Nagkaeamatáy sanda sa gutom."
("They were all dying from hunger.")

10, 4. THE -in- INTENSIVE INFIX is used to emphasize or intensify the action of the verb. As opposed to $-\acute{g}V_1-$ progressive infix, which shows the constant recurrence of an action, the -in- intensive infix emphasize the occurrence of an action on one particular occasion. Thus, the progressive quality shows the occurrence of an action on several occasions, but the intensive quality shows its continual recurrence on a single occasion:

(a) "Nagkinaon sanda sa amon nga saeo-saeo."
("They ate and ate at our party.")

(b) "Nagahinampang ro mga ungá' it baraha."
("The children are playing and playing cards.")

This form occurs with pa- in pina-, with pang- in pinang-, and with ka- in kina-.

10,5. THE -ilin- INTENSIVE INFIX is the fusion of the -ǥV$_1$- and the -in- infixes. It is used to strongly intensify and emphasize the action of a verb.

(a)	hambae	("talk, speak")
	hilinambae	("continuous talking, unending chatter")
(b)	ueán	("rain")
	ilinuean	("continuous downpour of rain")

10,6. THE -C$_1$V$_1$- [repetition of the first consonant and first vowel of the root word] diminuative infix lessens the possibility or degree of an action. It is most often used with conditional or happenstance statements, and sometimes with the aptative mood:

(a) "Rayang tueon-an màbabakáe sa Briones Commercial."
("This book can be bought at Briones Commercial.")

(b) "Siín hidadakpi ro isda', kundi' sa ba-ba'?"
("Where else might a fish be caught, but by the mouth?")

(c) "Abó' ro akong naiinóm."
("I was able to drink a great deal.")

10,7. SUMMARY CHART OF VERBAL QUALIFIERS. The following chart illustrates the function and occurrence of the various action qualifiers:

FORM	QUALITY	---- OTHER USES ------			GENERAL MEANING
		]pa-	]pang-	]ka-	
]si-	distributive	pasi-	pani(ng)-	kasi(ng)-	Distributes subject; many act individually.
]ka-	perfective	paka-	panga-		State achieved.
-ǥV$_1$-	progressive	paea-	paeang-	kaea-	Action always happening.
-in-	intensive	pina-	pinang-	kina-	Action happening is strongly emphasized.
-ilin-	intensive	N.B. more intensive than -in-			Action happening is strongly emphasized.
-C$_1$V$_1$-	diminuative	N.B. Used with future, aptative and happenstance forms.			Degree of possibility of action happening is lessened to some degree.

C. THE STATIVE VERBS.

1. THEORY. There is a class of words in Aklanon that presents itself as particularily had to define or locate. The class has the following attributes or qualities:

(1) It is descriptive, or somewhat like the adjective class; however, it does not fit into that class because it does not have standard inflection for degree. For example, the paradigm for adjectives in Aklanon reads like this:

putí'	("white")
mas putí'	("whiter")
pinakamaputí'	("whitest")

but one cannot construct the paradigm:

*gutóm	("hungry")
*mas gutóm	("hungrier")
*pinakagutóm	("hungriest")

(2) The class has verbal affixes in its conjugation, but the different sets are universally defective in Actor Focus forms. All have na- forms denoting imperfective aspect value or present time, but usually this form carries Actor Focus meaning:

naga-oy akó	("I am tired.")
nagutóm akó	("I am hungry.")
naohaw akó	("I am thirsty.")
natawo imáw	("He was born.")
nahueog imáw	("He fell.")

(3) Even though the class has verbal conjugation, its forms are very different in most cases from those of the regular verb conjugation:

owá' ko pagbakea	("I did not buy...")
owá' akó gigutma	("I am not hungry.")

No such form as "gi---a" exists in the regular verb conjugation.

(4) These verbs exist in several classes which can be distinguished from the classes set up for regular verbs, and also from each other.

Because of these particular facts, we have decided to treat these words as a separate part of speech, particularily since they stand apart from either verbs [regular] or adjectives. Since they can be inflected for tense or aspect, they are definitely verbs; since they describe states of being, they are stative, and somewhat related to adjectives. Thus they are called "STATIVE VERBS".

The particular subdivisions or classes are introduced in this section on the basis of differences in meaning or function, and also their frequency in current use of the vernacular and their conjugation. Some sets are rather large, others are relatively small. This is a phenomenon of the dialect which is simply recorded, though it cannot be explained from the data at hand.

2. CLASS I OF STATIVE VERBS has the largest conjugation and is made up of verbs that describe internal feelings or sensations.

2,1. THE INFLECTION OF CLASS I includes the following forms:

SIMPLE OR INDICATIVE MODE	
IMPERFECTIVE	na--- (gi)na---
PERFECTIVE	gin--- -in--
FUTURE	(paga)---on
SUBJUNCTIVE-DEPENDENT	---on
PAST CONDITIONED [with ayaw]	gi---a pag---a
FUTURE CONDITIONED	pag---on
APTATIVE OR ABILITY MODE	
REAL	na(ha)---
UNREAL	ma(ha)---
ACCIDENTAL MODE	
[ALL FORMS]	hi---

2,2. THE MEMBERS OF CLASS I can be transitive or intransitive, and include the following roots:

INTERNAL FEELINGS

-duyóg	("be sleepy")	-gutóm	("be hungry")
-ga-oy	("be tired")	-ohaw	("be thirsty")

EMOTIONAL FEELINGS

-aslah	("be oversatiated")
-kibót	("be shocked, startled")
-hidlaw	("be lonely; long for")
-mingáw	("be longely; be depressed")
-naw-ay	("be disgusted, be unhappy with")
-sueók	("be famished, very hungry")
-sum-oe	("be bored, tired of, oversatiated")

2,3. EXAMPLES OF CLASS I showing the various affixes are as follows:

(a) "Nagutóm akó."

nagutóm	/	akó
ST1-S/impf verb "hungry"		T/pro actor "I"

("I'm hungry.")

(b) "Gina-oy imáw sa sautan."

gina-oy	/ imáw	/ sa sautan
ST1-S/perf	T/pro	Rm Nom
verb	actor	locat
"tired"	"he"	"dance"

("He was tired at the dance.")

(c) "Owá' imáw giohawa."

owá' /	imáw /	giohawa
Neg	T/pro	ST1-S/conp
past	actor	verb
"not"	"he"	"thirsty"

("He is not thirsty.")

(d) "Giato' hikibót ka kon umabót si Tatay."

("Maybe you would be shocked if Father would arrive.")

(e) "Uminóm ka eagi it tubi' agód indi' ikáw pagohawon sa daean."

("Drink some water now so that you won't be thirsty on the way.")

(f) "Tungód ku imo kakon nga inaywan, indi' akó pagmingawón."

("Because of what you left me, I will not be lonely.")

(g) "Hidlawón akó kimo kon hipanáw ka eon."

("I will miss you if you go away.")

(h) "Naohaw akó it gatas."
("I am thirsty for [some] milk.")
N.B. transitive use of -ohaw.

3. CLASS II OF STATIVE VERBS [intransitive, happenstance set] is somewhat related to the first class, with regard to the meaning of some of its members, but it includes only four basic affixes in its conjugation.

3,1. THE INFLECTION OF CLASS II:

APTATIVE MODE	
REAL	na(ha)--- ha---
UNREAL	ma(ha)---
HAPPENSTANCE MODE	
[ALL FORMS]	hi---

The entire set describes a state into which something or someone has become or else refers to something that happened to someone or something involuntarily. This explains why there are only aptative and happenstance affixes; the very nature of the set precludes any simple mode conjugation.

3, 2. THE MEMBERS OF CLASS II are usually intransitive. They generally may not take direct objects or goals, though they can take referents or indirect goals. The conjugation applies, in these cases, only to a statement of an involuntary or accidental action. This class is both animate and personal, as opposed to the following class, which is inanimate (see Class III).

INTERNAL STATES		PHYSICAL CONDITIONS	
-akig	("be angry")	-duea'	("be lost")
-hadlok	("be afraid")	-hueog	("fall [down]")
-ila'	("like; love")	-matay	("be dead")
-lipát	("forget")	-tapus	("be finished")
-lipay	("be happy")	-tawo	("be born")
-madla'	("be sick and tired [of]")	-tumba	("fall [over]")
-subó'	("be sad")	-ulihí	("be late")
-tueog	("be asleep")	-waeá'	("disappear")

3, 3. EXAMPLES OF CLASS II are as follows:

(a) "Kan-o ikáw natawo?"

kan-o /	ikáw /	natawo
Qp	T/pro	ST2-A/perf
past	actor	verb
"when"	"you"	"born"

("When were you born?")

(b) "Owá' si Pedro nahadlok."
("Pedro was not afraid.")

(c) "Naakig akó sa akong igkampud."
("I'm angry with my cousin.")

(d) "Naduea' ro akong gumankon."
("My nephew got lost.")

(e) "Basi' maulihí ka sa biyahe."
("Maybe you will be late for the journey.")

(f) "Basi' hilipát ka sa pagdaeá it sueát ngato."
("You might forget to bring that letter.")

(g) "Hamadla' eon akó sa tawo ngarón."
("I'm already sick and tired of that person.")

4. CLASS III OF STATIVE VERBS [intransitive, inanimate set] is directly related to the second class, but the members of this set are inanimate objects; their subjects or actors can only be inanimate nouns or things. Thus, the ro topic marker is possible to mark things, but the si marker is obligatorily absent; it cannot be used. This obligatory absence of the personal function markers (si, ni, kay, etc.) distinguishes this class grammatically from Class II, and thereby warrants this extra class.

[illegible] -tapus is a member of Class II, because it refers to a person's being finished or through with [illegible] is a member of Class III, because it refers to a thing being finished or completed.

4,1. THE INFLECTION OF CLASS III consists of only the following affixes:

APTATIVE MODE	
REAL	na---
	ha---
	naha---
UNREAL	ma---
	maha---
HAPPENSTANCE MODE	
[ALL FORMS]	hi---

Note that there are no simple mode affixes, because the actions described by this class of stative verbs are either involuntary or accidental (just like in Class II). A different conjugation (in the regular verb system) exists for the roots of this class, if and when the actions are related as planned or purposefully executed. Note the following comparisons:

(a_1) "Nagisi' ro saewae."
("The trousers got torn.")
N.B. accidental, stative conjugation.

(a_2) "Gingisi' nana ro saewae."
("He tore the trousers.")
N.B. purposely, regular conjugation.

(b_1) "Basi' masamad ro kamerá."
("The camera might get broken.")
N.B. accidental, stative conjugation.

(b_2) "Basi' samaron nimo ro kamerá."
("You might break the camera.")
N.B. purposeful action, regular conjugation.

Examples (a_1) and (b_1) illustrate members of this intransitive, inanimate stative class; while examples (a_2) and (b_2) illustrate regular verbs in simple modes.

4,2. MEMBERS OF CLASS III are intransitive uses of the following verb roots:

INANIMATE, INTRANSITIVE VERB ROOTS	
-bukâ'	("get opened [up]") [as with "oyster, can, lips"]
-bukâs	("get opened") [as with "window, door"]
-dayon	("go through, continue") [as with "pla[illegible]"]
-gisi'	("get torn")
-humán	("get finished, get completed")
-samad	("get broken")
-tabô'	("happen")
-wasák	("get broken, shattered") [as with "house, camera"]
-pusâ'	("get broken [into pieces]") [as with "glass, plate"]

It should be noted that two of the above verbs have homonyms which can best be distinguished by the sense of a sentence:

-dayón	("go through, continue")	[stative verb]
-dayon	("stop over, stay over")	[regular verb]
-tabó'	("happen")	[stative verb]
-tabó'	("dip into; ladel")	[regular verb]

Note their use in the following examples:

(a_1) "Siín ka madayon?"
("Where will you stay?")

(a_2) "Siín madayón dato?"
("Where will it continue?")

(b_1) "Matabó' imáw it tubi'."
("He will dip for water.")

(b_2) "Matabó' ro disgrasya."
("The tragedy will happen.")

4, 3. EXAMPLES OF CLASS III stative verbs are:

(a) "Nano baeá ro nahatabó'?"

nano /	baeá /	ro	nahatabó'
Qp	Qp	Tm	ST3-A/perf
thing	quest		v.comp
"what"	"indeed?"		"happen"

("What [in the world] happened?")

(b) "Nano baeá ro hitabó' kimo kon idto ka man?"

nano /	baeá /	ro	hitabó' /	kimo /	kon /	idto /	ka /	man
Qp	Qp	Tm	ST3-H/perf	R/pro	Conj	Dec	T/pro	Dp
thing	quest		v.comp	ind.g	cond	place	actor	expln
"what"	"indeed?"		"happen"	"you"	"if"	"there"	"you"	"also"

("What might have happened to you had you been there too?")

(c) "Nabuká' ro taeabáh."
("The clam got opened.")

(d) "Madayón pa ro anang mga plano?"
("Will his plans still go through?")

(e) "Magisi' sabón ro tela."
("The material might get torn.")

5. CLASS IV OF THE STATIVE VERBS exhibits a curious phenomenon. First of all, all verbs of this class are transitive. Not only do they have the usual Object Focus forms in most cases, they also carry Object Focus meanings. They are classified as statives because they are defective in Actor Focus conjugation, and because they describe certain states into which someone or something might become.

5, 1. THE INFLECTION OF CLASS IV. Many of the roots in this class are drawn from the previous two classes but only if and when they are used transitively. The conjugation is related to that of Class I, and is as follows:

SIMPLE MODE	
IMPERFECTIVE	na--- gina---
PERFECTIVE	gin--- -in--
FUTURE	(paga)---on
SUBJUNCTIVE	---on
PAST CONDITIONED	pag---a
FUTURE CONDITIONED	pag---on
APTATIVE OR ABILITY MODE	
REAL	na--- ha--- naha---
UNREAL	ma--- maha---
HAPPENSTANCE MODE	
[ALL FORMS]	hi---
IMPERATIVE MODE	
COMMAND	---a

5,2. MEMBERS OF CLASS IV include the following stems:

VERBS OF INJURING OR HARMING		OTHER TRANSITIVE STEMS	
-bulag	("blind")	-kita'	("see")
-eabó'	("wound")	-duea'	("lose")
-nina	("cut, wound")	-humán	("finish")
-patáy	("kill")	-pusá'	("break [into pieces]")
-sakít	("harm, injure")	-samad	("ruin; break")
-puling	("blind temporarily [with a foreign element]")	-tapus	("end")

5,3. EXAMPLES OF CLASS IV:

(a) "Indi' kita-on ro bukid kon madueóm."

indi'	/ kita-on	/ ro bukid	/ kon	/ madueóm
Neg	ST4-S/futr	Tm Nom	Conj	Adj
futr	verb	goal	cond.	dscrp
"not"	"see"	"mountain"	"if"	"dark"

("The mountain cannot be seen if it is dark ")

(b) "Makita' ko ikáw sa alas otso."
("I can see you at eight o'clock.")

(c) "Owá' ko imáw hieabó'."
("I did not chance to wound him.")

(d) "Nahasakít nana si Edgardo."
("Edgar was injured by him.")

(e) "Ayáw nimo pagsamara ro akon nga pagkatawo."
("Do not damage my character.")

(f) "Humaná anay ro akon nga baeáy."
("First finish our house.")

6. CLASS V OF STATIVE VERBS [referent verb class] consists of a very large class of verbs, taken from the other stative classes, that are used much like the standard forms of the Referent Focus, except that forms exist only in the Aptative and Happenstance Modes. They are essentially stative forms because they are descriptive and they are without comparisons of degree. A complement, if one exists or is possible with the form, can be marked by any of the oblique function markers, depending on its meaning: generally

ku marks definite and animate subjects or complements;
it marks indefinite and inanimate subjects or complements;
sa marks definite and inanimate subjects or complements.

6,1. THE INFLECTION OF CLASS V REFERENT STATIVES:

APTATIVE OR ABILITY MODE	
REAL	ha---an na---an
PAST CONDITIONED	na---i
UNREAL	ma---an

HAPPENSTANCE MODE	
REAL	(na)hi---an
PAST CONDITIONED	(na)hi---i
UNREAL	(ma)hi---an

Note that this inflection is the same as the inflection for standard Referent Focus verb stems in these particular modes. The difference here must be noted as one of class, whether the stem is serving as a regular verb (describing any Referent Focus action or role), or a stative verb (describing a state of feeling or happening).

6,2. THE MEMBERS OF CLASS V include members from all of the previous classes, if and when they are used in Referent Focus; some examples are as follows:

-gutóm	("hunger [for]")	-ayáw	("have enough [of]")
-ohaw	("thirst [for]")	-hugod	("be obliged [to]")
-hapdi'	("pained [by]")	-tamad	("tired [of]")
-sakít	("hurt [by]")	-waeá'	("disappear; lose")

6,. EXAMPLES OF CLASS V

(a) "Naayawan akó."

naayawan	/	akó
STS-A/real		T/pro
verb		actor
"have enough"		"I"

("I've had enough.")

(b) "Nawad-an kamí it ungá'."

nawad-an	/	kamí	/	it	ungá'
STS-A/real		T/pro		Om	Nom
verb		actor			goal
"lose"		"we"			"child"

("We lost a child.")

(c) "Nasaktan akó it duro ku ímong ginhambae."
("I was deeply hurt by what you said.")

(d) "Natamarán tang maghimo karón."
("I'm tired [made lazy] of doing that.")

(e) "Nahugdan akó sa pagariya kimo."
("I feel obliged to come to you.")

(f) "Mahapdi-án ka sa nina ngara."
("This cut will cause you pain.")

(g) "Ro ana nga naohawán bukón it tubi', kundi' rong kaeág it katawohan."
("His thirst was not for water, but for the souls of humanity.")

7. THE]tag- STATIVE VERB QUALIFIER. Stative verbs generally do not have quality of a distributive or causative nature. However, the]tag- prefix can be added to many verb roots (regular or stative) to make a stative verb with the meaning "feel like" or "might want to". The general idea of this prefix is to internalize one's feelings. For example, saot is a root meaning "dance", which is a regular verb describing an external action; however, if one says "natagsaot ako", he is stressing an internal desire, "I feel like dancing."

7,1. THE INFLECTION OF VERBS WITH THE]tag- QUALIFIER is quite simple:

REAL FORM	na---
UNREAL FORM	ma---

with no alternate forms possible. It is quite simple to handle.

7,2. EXAMPLES OF THE STATIVE QUALIFIER'S USAGE:

(a) "Natagtangís akó."
("I feel like crying.")

(b) "Natagbueó' akó sa anang hinambae."
("I felt like laughing at his speech.")

(c) "Natagihí' akó it duro."
("Boy, do I have to urinate.")

(d) "Ay, matsa matagilá' akó kimo."

ay /	matsa /	matagilá' /	akó /	kimo
Dp	Dp	ST-Q/unrl	T/pro	R/pro
surpr	modal	verb	actor	ind.g
"oh"	"maybe"	"like"	"I"	"you"

("Oh, maybe I might like you." [said in jest])

8. STATIVE ROOTS AS OTHER PARTS OF SPEECH. Stative roots can be coupled with certain affixes to make forms that are members of noun and adjective classes.

8,1. STATIVE NOUNS. The ka- prefix can be added to a stative root to make a noun describing a state of being:

kagutóm	("hunger")	kasakit	("pain")
kaga-oy	("tiredness")	kasubó'	("sorrow")
kalipay	("joy")	kasum-oe	("boredom")

N.B. Sometimes these roots receive infixation and suffixation, as in the form kabueusgon ("satiation, fullness") [from busog], but these will be treated in detail in our section on "SUBSTANTIVES".

8,2. STATIVE ADJECTIVES. The maka- prefix and the -ǵV_1- infix-reduplication can be added to many stative roots to form an adjective with the meaning "makes you..."

makabueusog	[busog]	("filling; makes one satisfied")
makadueuyog	[duyog]	("soperific; makes one sleepy")
makahililo'	[hilo']	("poisonous")
makaoeohaw	[ohaw]	("makes you thirsty")
makasaeakit	[sakit]	("painful; makes you sick")
makasueubo'	[subo']	("makes you sad")
makataeapon	[tapon]	("contagious")

8,3. REGULAR VERBS can be made from stative verb roots by inserting the kina- intensive affix; but the meaning in this case is changed to show a continuous and intensive action. The ka- prefix alone is often added to many statives to make regular verbs.

-kinamatáy	("dying and dying")	-kailá'	("court")
-kinatueog	("sleep deeply")	-katueóg	("sleep")
-kinaulihí	("be very late")	-kasundo'	("be in agreement")
-kinasakít	("be gravely ill")	-kasayod	("know")

EXAMPLES:

(a) "Ginakaila-an ni Marde si Agnes."
("Agnes is being courted by Marde.")

(b) "Hipos anay, nagakatueóg si Steve."
("Please be quiet; Steve is sleeping.")

(c) "Nagkinamatáy ro mga manók sa pisti."
("The chickens were all dying of plague.")

(d) "Nagkinatueog ro prinsipesa hasta sa pagabót ku prinsipe."
("The princess slept and slept until the prince arrived."

D. SUBSTANTIVES: NOUNS AND NOMINALS.

1. THEORY. If verbs are the most important part of any utterance, nouns follow as the second most important. Where a verb is a key to a sentence, nouns follow as the bulk of the sentence, serving as a greater part of the door to the total meaning of the sentence. If verbs relate the basic elements of a sentence, those basic elements that are related are nouns or substantives.

Like the verb, the noun is extremely elusive to define. We are all acquainted with the general definition of a noun as the name of a person, place or thing. Although we can clearly see the names of persons or places as nouns, the classification of "thing" is far too vague. We know that "pencil" (lapis), "cow" (baka), "house" (baeáy) and so on are "things" because they are concrete objects, but more or less philosophical ruminations about masses such as "water" (tubi'), "blood" (dugó'); about qualities such as "redness" (kapueahan), "strength" (kabaskog), "honor" (kadungganan); about actions such as "theft" (panakaw), "arrival" (pagabót), "worship" (panimba); or about abstract concepts like "love" (higugma), "thought" (paino-ino), or "respect" (tahod) elude us and confuse the basic definition of a noun as a "thing".

In addition, the basic definition is circular or redundant since noun and name are two forms for the same word. As Roberts says, "Notional classification of nouns is really a classification of the matters of the universe, and this is not a major responsibility of grammar."[28]

1,1. NATURAL NOUNS. Since definition itself is so difficult, perhaps the easiest way to discover just what constitutes a noun is to find words which any Aklanon would indisputably regard as nouns. Such forms would be of benefit, of course, to beginners at the grammar of the dialect, both foreigners and native children.

Looking to the vague notional definition we could list names of persons, places and things for a start:

(1) NAMES OF PERSONS

Borodino	("Borodino")	Maria	("Mary")
Carlos	("Carl")	Myrna	("Myrna")
Dennis	("Dennis")	Ella	("Ella")
Davíd	("David")	Shirley	("Shirley")
Rogelio	("Roger")	Lita	("Lita")
bayi	("woman")	manong	("older brother")
eaki	("man")	nars	("nurse")
duktor	("doctor")	tawo	("person")
maestra	("teacher")	ungá'	("child")

(2) NAMES OF PLACES

Altavás	("Altavas")	bukid	("mountain")
Kalibo	("Kalibo")	baybay	("beach")
Boracay	("Boracay")	datág	("plain")
Leso	("Leso")	eawód	("sea")
Jawili Falls	("Jawili Falls")	minuró'	("settlement")

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[28] Roberts, op. cit., p. 25.

(3) NAMES OF THINGS

baso	("glass")	gawód	("young coconut")
bagoe	("shell")	eumáy	("love potion")
bangkaw	("spear")	gunting	("scissors, shears")
kukú	("[finger]nail")	taeáb	("dye, color")
kuríng	("cat")	tibod	("earthen jar, container")

Any of these words from these three lists would strike a native speaker as a noun or name word. Each of them, as we shall see, is not merely an isolated part of speech, but can be considered to be a noun--along with many words that do not occur on this list--due to its function within a sentence. The debatable "natural definition" has only limited use.

1, 2. HOMOPHONIC NOUN CLASS. A small group of words exists which illustrate a nominal quality due to stress. Apart from stress differences, they make perfect minimal pairs with verb forms. They were already listed in this unit, Section B, 1, 3 (p.57). A partial reading is given here:

NOUN FORM		VERB FORM	
/baǵáy/	("house")	/báǵay/	("build, set up framework")
/daǵáh/	("one's belongings")	/dáǵah/	("carry, bring along")
/tabón/	("cover; tablecloth")	/tábon/	("cover")

Note how the accent on the last syllable distinguishes the noun from the verb form. However this criterion for judging nominal quality is limited to a very small set of words and does not help much in our search for a definition of the Aklanon noun.

1, 3. FORMAL DEFINITION. A certain series of morphological peculiarities can show a word to belong to the noun class. These particular forms fall under three headings.

(1) PLURALIZATION WITH mga. "Mga" [as it is spelled by Aklanons, actually pronounced /manga/] is a function word which pluralizes the article it follows. It does not, in effect, pluralize the noun form. This can be proven by three observations. First of all, the mga marker can be fused with the ro/do and ku markers, forming rong/dong and kong. In these cases, the fusion is a topic-plural or associate plural marker. Secondly, the markers for personal names have their own plural form (si is pluralized sanday; ni, nanday, etc.). The pluralization is fused with the marker, not with the name. Thirdly, the mga can not be used on nouns that are inherently plural. These observations[29] should establish mga as a function word pluralizing the marker it follows rather than the noun it precedes.

However, because it functions as a marker, the form that follows it is automatically illustrated as a noun. In addition, even if mga pluralizes the function word, such plurality can only be shown on nouns, and not with the other parts of speech. This is to say that only nouns can be plural; verbs, adjectives and adverbs are not pluralized in Aklanon. Thus we can say that the following are nouns:

mga isdá'	("fishes")	mga gahom	("powers")
mga babayi	("women")	mga haeo	("lizards")
mga baraka	("stores")	mga namúk	("mosquitoes")
mga dagom	("needles")	mga tudlo'	("fingers; toes")

The same would be true for any word following rong or dong, which also shows topic position and plurality. Hence, pluralization in Aklanon, as in English, is a sign of a noun form, although the means of marking the plural in each language is quite different indeed.

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[29] Dr. T. Anderson, personal communication.

(2) NOUN-DETERMINING FUNCTION WORDS also can mark out a noun or a substantive. In this case, most adjectives linked to the noun by the ligature nga would serve to identify a noun. A random sample of such words can be picked arbitrarily, and at least one of them might apply to any word actually a noun in itself or functioning as a noun. Five such words have been chosen:

akon nga	("my...")
duyón nga	("that...")
mayád nga	("good...")
sambato nga	("one...")
tanán nga	("every...")

These words can be used to reveal a substantive form, as in:

(a) "akon nga asawa"
("my wife")

(b) "duyón nga baeáy"
("that house")

(c) "mayád nga patugsiling"
("good consideration")

(d) "sambato nga gugma"
("one love")

(e) "Mayád do tanán nga ginobra nana."

mayad /	do	tanan	nga	ginobra	nana
Adj	Tm	N.det	Lm	gOF-S/perf	A/pro
modf		modf	link	Nom	poss.
"good"		"all"		"do"	"his"

("Everything he did was perfect.")

In these examples asawa, baeáy, patugsiling, gugma and ginobra can be definitely cited as nouns because of their function after the noun-determiners. These words could serve as a good test in any difficult situation to discover whether or not a form were a noun or a nominal.

(3) THE FUNCTION MARKERS [ro/do, ku, it, sa] mark the words or phrases following them as nouns or substantives. They will be treated in a later section (Section 3). For now it will suffice to say that any word or phrase following such a marker is constituted as a nominal. Even if that particular form would normally be another part of speech, it functions as a nominal when following a function marker. Note this in the following example:

(a_1) "Ginobra nakon ro baeáy." [ginobra is a verb here]
("I built the house.")

(a_2) "Baeáy ro akong ginobra." [ginobra is part of a noun phrase here: ro akong ginobra]
("A house was what I built.")

Note how the topic marker ro can change a verb phrase into a noun phrase; note also that the noun-determiner akong also establishes ginobra as a noun.

2. STANDARD NOUN-MARKING DERIVATIONAL AFFIXES. There is a fourth type of form that shows a word to belong generally to a noun class, but the set is so large that it demands special treatment in a section all its own. The purpose of this section, then, is to discuss all of the standard affixes which generally occur with roots to make noun forms. In the interest of both simplicity and completeness, several groups have been established according to morphological similarities. That is, the groups share or center around a common form, such as, basic root word, ka-type prefix, occupational nouns, and so on.

2, 1. NOTE ON STRESS WITHIN NOUN FORMS. Before going into detail, one generalization can be made about the whole set of nouns as opposed to other parts of speech, particularily verbs. When a noun form and a verb form are homophonic (have the same sounds), there is usually a basic difference in stress. Verb affixes, which are inflectional,[30] tend to carry the accent with them, or to influence the accent so that it falls at the end of the root word. Noun affixes, which are derivational,[30] tend to leave the accent within the root word, although normal accent changes may be necessitated (as in the case of a suffix at the end of the root word, which moves the accent towards the second to the last syllable[31]). For example, the root word sueód ("enter") has the verb form sudlán ("be entered"). Note that the verb suffix -án carries the accent with it. On the other hand, the form kasudlan ("container") is a noun, and the suffix -an in this case leaves the accent within the root word. With the word hampang ("play") we have the verb form hampangán, and the noun form hampángan. With the root tapus ("end") we have the verb form manogtapús ("just about to end"), and the noun form manogtápus ("an ender, person who brings a thing to a close"). The same is true of bunit ("angle"), with the verb form manogbunít ("may go angling") and the noun form manogbúnit ("an angler"). The noun prefix keeps the accent well within the root word, while the verb affix sends the accent to the last syllable.

Thus, noun forms generally retain the accent somewhere within the root word, while verb affixes strongly influence the placement of the accent or stress.

2, 2. THE SIMPLE ROOT-WORD NOUN CLASS is a group of forms centering on the root word, without any prefixation. However, in some cases, the processes of infixation or suffixation occur. The various sub-classes are:

(1) BASIC ROOT WORDS such as:

tawo	("person")	busoe	("seed")
tubi'	("water")	bueak	("flower")
dugós	("honey")	bunga	("fruit")
hari'	("king")	kahoy	("tree; wood")
oeo	("head")	kabkab	("fan")

(2) FOREIGN-BORROWED WORDS from various languages such as:

FROM SPANISH		FROM ENGLISH	
bapór	("ship")	kash	("cash")
baríl	("gun")	kredit	("credit")
kabayo'	("horse")	gramar	("grammar")
kutsara	("tablespoon")	dawntawn	("downtown")
karne	("meat")	gasolín	("gasoline")
relihiyón	("religion")	skuwl	("school")
swerte	("luck")	slang	("accent [in speech]")
rilis	("railroad")	titser	("teacher")

FROM CHINESE		FROM INDIAN OR SANSKRIT	
boysit	("bad luck")	daeaga	("maiden")
pansit	("meat-noodle dish")	mahále	("dear; expensive")
syopaw	("rice bread")	mutya'	("pearl; treasured thing")
tiyán	("stomach")	radya	("rajah, king")
tsa	("tea")	turó'	("teach")

(3) ARCHAIC SUB-CLASS EVIDENCING REDUPLICATION OF DOUBLE SYLLABLE WORDS, such as:

eaeaki	("man") [from stem *ǵaki]
babayi	("woman") [from stem *bayi]
daywa	("two") [from stem *dewa]
tatlo	("three") [from stem *tuǵo]

(4) REDUPLICATED WORDS, which have a sense of artificiality or lessened quality:

baeay-baeay	("toy house")	tawo-tawo	("puppet, doll")
bueak-bueak	("embellishment")	tingoy-tingoy	("topmost part of tree")
ayam-ayam	("toy dog; spy")	tiyog-tiyog	("vagabond")

(5) NOUN ROOTS WITH -an SUFFIX, which generally have the sense of a place or location where the action of the root occurs, such as:

bakasyonán	("vacation spot")	simbahan	("church")
basketbolan	("basketball court")	tindahan	("market")
eskuylahán	("school")	tuborán	("spring")
eugban	("sleeping place")	paligosán	("bathroom")

(6) NOUN ROOTS WITH -ǵV- [or allomorph -li-] REDUPLICATION-INFIX AND -an SUFFIX, which also show a place where an action occurs:

ROOT WORD		NOMINAL FORM	
bati'	("feel")	baeati-an	("sickness")
bitay	("hang")	bilitayán	("gallows")
butho'	("study")	bueutho-an	("school")
hampang	("play")	haeampangan	("playground")
ihi'	("urine")	ilihi-án	("urinal")
sunód	("follow")	sueundan	("ruler; leader")
tuón	("study")	tueun-an	("book")
tubód	("gush")	tueubdan	("spout")

(7) NOUN ROOTS WITH -ǵV_1- REDUPLICATION-INFIX AND -on SUFFIX, which generally name objects involved with actions:

bakáe	("buy")	baeakeon	("things to be bought")
basa	("read")	baeasahon	("reading materials")
buhat	("do; work")	bueuhaton	("things to be done")
batyag	("feel")	baeatyagon	("feelings; emotions")
sugo'	("order; command")	sueugo-ón	("servant")

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[30] See this unit, Chapter A, Sections 4-5 (pp.53-54) for the differences between derivational and inflectional.

[31] See Unit IV, 1, 3 for explanation and examples.

(8) NOUN ROOTS WITH THE -in- INFIX AND -an SUFFIX, such as:

ROOT WORD		NOMINAL FORM	
angkit	("bite")	inangkitán	("teeth marks")
eabá	("wash [cloths]")	linabahán	("clean laundry")
gikan	("come [from]")	ginikanan	("parents")
ungá'	("child")	inunga-án	("unwed mother")

N.B. Related to this class are a small set of nouns with the gin- prefix and the -an suffix, such as:

hari'	("king")	ginhari-an	("kingdom")
halín	("come from")	ginhalinán	("origin; background")

(9) NOUN ROOTS WITH THE SIMPLE -in- INFIX, such as:

bilanggo'	("imprison")	binilanggo'	("prisoner")
buean	("moon")	binuean	("group of months")
buhat	("make; create")	binuhat	("creature")
tawo	("person")	tinawo	("personell")
ungá'	("child")	inungá'	("population; citizen")

(10) NOUNS WITH THE DIMINUATIVE REDUPLICATION [C_1uǵ(o)---]. When the first syllable of a root word is accented, the allomorph C_1ugo- appears as prefix; otherwise the C_1uǵ- is used.

bueobarko	("toy boat")	luelamesa	("makeshift table")
hueohambae	("repartee")	tueotawohan	("small population")
bueobaroto	("toy banca")	yue-yaw-anay	("procrastination")

2, 3. THE pag- NOUN CLASS is related to the Actor Focus verb system, and is in effect, the gerund form of the verb. It is generally equivalent to the verbal nouns of English ending in "-ing." Its subclasses are:

(1) NOUNS WITH pag- as prefix making a noun of an action word:

pagbasa	("reading")	paghigugma	("love")
pagkaon	("food; edibles")	paghugod	("industry")
pagguwá'	("performance")	paghinguhá'	("trying; attempt")
pagdumdum	("thinking, thought")	pagmahác	("endearment; charity")
paghambae	("speaking")	pagtu-o	("faith; believing")

(2) NOUNS WITH pagka- as prefix, denoting a fixed state:

pagkabuhí'	("deliverance")	pagkabuót	("goodness")
pagkalibre	("freedom")	pagkatamad	("indolence")
pagkatawo	("character")	pagkahipos	("quietness")
pagkamatáy	("death")	pagkatipíd	("thriftiness")

2, 4. THE pang- NOUN CLASS is related to the Instrument Focus verb system, and is in effect the gerund form of the verb. It has the following subclasses:

(1)	panamgu	("dream")	pangpanimba	("worship")
	pangutana	("question")	pambalitawan	("love joust in song")
	panghatod	("offering [to God]")	panugiron	("narrative; story")

(2) NOUNS WITH panga- as a prefix:

pangabuhi'	("life")	pangabudlay	("difficulties")
pangalipáy	("joy")	pangalisód	("sadness; hardship")

N.B. panga- is the fusion of]pang- and]ka-.

(3) NOUNS WITH pani(ng)- as a prefix:

panimaéay	("household")	panimuót	("one's attitudes")
panimanwa	("citizenship")	panimad-on	("superstitious beliefs")

N.B. pani(ng)- is the fusion of]pang- and]si(ng)- .

(4) NOUNS WITH panghi(ng)- as a prefix:

panghingaean	("noun; name for all")
panghimaeád	("palmestry; fortune telling")
panghimueos	("taking advantage [of]")
panghinakít	("empathy")

2,5. THE OCCUPATIONAL NOUN CLASS consists of nouns which describe the work or tools of various professions and occupations. Its sub-classes are:

(1) NOUNS WITH $maNV_1N$- show that the activity of a person is totally characteristic of his occupation; in other words, the person does the action expressed in the root word as a full-time activity:[32]

mamumulig	("paid helpers")	mamumunit	("angler")
mangangahoy	("wood gatherer")	mangingisda'	("fisherman")
mangunguma	("farmer")	manunueat	("secretary")
manunuro'	("teacher")	mananahi'	("tailor")

(2) NOUNS WITH manog- show that the activity of a person is not totally characteristic of his occupation; in other words, the person does the action expressed in the root word as a part-time activity:

manogarado	("plowman")	manogsueat	("author")
manoghambae	("lecturer")	manogpakilaea	("emcee")
manogturo'	("tutor")	manoglimpyo	("cleaner")

(3) NOUNS WITH mag-C_1V_1- reflect an archaic sub-class of occupational nouns referring to God or the Deity:

magbùbuót	("Supreme Will")	maggagahom	("Supreme Power")
magbubúhat	("Creator")	magbubugna'	("Giver of Grace")

(4) NOUNS WITH maka-C_1V_1- reflect another archaic sub-class of occupational nouns referring to God or to the actions of God:

makaako'	("Redeemer")
makagagahom	("Wielder of Eternal Power")
makakukusog	("Possessor of Eternal Strength")

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[32] For other references and explanations of this prefix, see Unit IV, 10,6 and Unit V, B, Section 9,1, article (2).

(5) NOUNS WITH -um-V$_1$ǥ- infix reflect an agent or regular doer of an action:

sumueunod	("follower, disciple")
tumaeambung	("audience, gathering")

(6) NOUNS WITH inog- show the relationship of a tool to a job:

inogbunit	("something used for line-fishing")
inogbus-ak	("something used for splitting [wood]")
inoghambae	("something to say")
inoglimpyo	("something used for cleaning")
inogsueat	("something used in writing")
inogturo'	("a pointer; the index finger")

N.B. Related to this class is the one noun form igdaeapat ("utensil").

(7) NOUNS WITH pang- [with no morphophonemic change] illustrate an established use for a particular thing:

pangsimba	("clothing used for going to church; Sunday-wear")
pangtindahan	("something used for marketing")
pangeamíg	("apparel worn when it is cold")
pangbakáe	("something used for buying")

2,6. THE RELATIONSHIP NOUN CLASS consists of nouns which describe the relationship of persons or things; they are related to the mag- and makipag- verbs. Subclasses:

(1) NOUNS WITH mag- illustrate close relationships:

magamá	("father-child relationship")
maginá	("mother-child relationship")
magkampud	("cousin-relationship")
magmañghod	("brother-sister relationship")

N.B. The -ǥV$_1$- infix pluralizes the members of the relationship and indicates a relationship of three or more people.

magmaeanghod	("brothers and sisters")
magaeamigo	("friends")

(2) NOUNS WITH ig- name a singular, specific relationship:

igkampud	("cousin")
igbatá'	("relative")
igmanghod	("sibling")
igsu-on	("godbrother")

(3) NOUNS WITH isigka- denote a "fellowship" relationship, such as:

isigkatawo	("fellow-man")
isigkapareho	("an equal; fellow of the same class or status")
isigkahilapit	("a neighbor")
isigkasangáy	("a person with the same name as another")
isigkaklasi	("a classmate")
isigkaungá'	("a fellow child; a sibling")
isigkamaestra	("a co-teacher; a fellow teacher")
isigkasakay	("a fellow passenger")

2,7. THE ka- NOUN CLASS derives from the use of the previously mentioned ka- verb qualifier denoting perfectivity. In the case of nouns, it denotes that the quality of the root word has been acheived or attained. It has the following subclasses:

(1) NOUNS WITH ka- can be made from verbs or adjectives:

VERB ORIENTED		ADJECTIVE ORIENTED	
kabulig	("helper, servant")	kabug-at	("weight")
kahampang	("playmate")	kahaba'	("length")
kahugod	("industriousness")	kaitúm	("blackness")
kaisog	("bravery, daring")	kapueá	("redness")
kaumling	("resemblance")	kataas	("height")
kasakay	("passenger")	katam-is	("sweetness")

(2) NOUNS WITH THE ka- PREFIX AND -an SUFFIX show either an absolute quality of a thing or else its location:

QUALITY ORIENTED		LOCATION ORIENTED	
katapusan	("end; termination")	kabueakan	("bower of flowers")
kalipayan	("joy; happiness")	katamnan	("orchard")
kameayran	("improvement")	kanyogán	("coconut plantation")
kauswagan	("progress")	katawohan	("humanity")
kasubo-án	("sadness")	kapaeayan	("rice field")

(3) NOUNS WITH ka- PREFIX AND -anan SUFFIX:

kasae-anan	("sinfulness")	kalisdanan	("hardships")
kadag-anan	("victory; conquest")	kadungganan	("honor; fame")
kapuslanan	("worth, value")	kabangdanan	("reason, cause")

(4) NOUNS WITH ka- PREFIX and -on SUFFIX [and sometimes with various infixes] name a certain state of being, and are related to the Stative Verbs:

kagutomon	("hunger")	kabubut-on	("one's psyche, interior self")
kaohawon	("thirst")	kaumangón	("foolishness")
kamatayon	("death")	katueogon	("sleep")

(5) NOUNS WITH kina- PREFIX [and sometimes the suffix -an] usually show "the basic outgrowth of", "the climax of" or "the culmination of" what the root word implies. This prefix brings the root word down to a basic concept, as can be seen in the following:

kinaaeam	("One's wisdom")	kinaadman	("one's accumulated skills")
kinabuhi'	("one's total life")	kinabudlayan	("fruit of one's labor")
kinahangean	("one's need[s]")	kinatawohan	("one's birthday")
kinasawáy	("a basic objection")	kinadiperensya	("a basic problem")

(6) NOUNS WITH kasi(ng)- as a prefix denote something which comes from the same source or pattern as the root word:

kasimaeáy	("someone coming from the same house")
kasimaryo	("someone coming from the barrio; a barriomate")
kasimanwa	("a town-mate")
kasingkasing	("heart, core")
kasintuead	("an identical pattern; something coming from the same pattern")

2,8. THE pa- [CAUSATIVE] NOUN CLASS derives from the use of the causative verb prefix]pa- in various shapes, denoting that the meaning of the root is caused. It has the following subclasses:

(1) NOUNS WITH SIMPLE pa-:

paguwa'	("exit")	pahanungód	("adjustment; dedication")
pahueam	("loan")	pahisayod	("notice, notification")
pasaka'	("interest, gain")	paswerte	("pot luck")
pasueód	("entrance")	paligos	("bath")

(2) NOUNS WITH paka-:

paka-ayád	("repair")	pakabuót	("good nature; good sense")
paka-abó'	("considered as plenty")	pakamatáy	("suicide")

(3) NOUNS WITH pina-:

pinamaháe	("someone/thing caused to be dear or expensive")
pinasueód	("someone/thing contributing to a person's entrance")
pinahueasan	("the result of one's sweat and toil; outcome; production")

(4) NOUNS WITH paea- show the fondness of a person to do something or his habitual actions:

paeakaon	("a person who is always eating; a glutton")
paeakan-on	("a person who always must be fed; a dependent")
paeata-ó	("a person who is fond of giving things away")
paeaumóg	(" a person who always soils his clothing")
paeaugót	("a person who easily gets angered; a crab")

(5) NOUNS WITH paki- as a prefix are rare, and generally considered to be borrowed from Tagalog:

pakisama	("ability at making friends or mixing with people")
pakiusap	("talking to a person on behalf of another; mediation")
pakitambag	("a settling or pacifying agreement")
pakidawat	("something which hoists or lifts up")

N.B. Even if some of these forms are borrowed from Tagalog, they are used idiomatically in Aklanon as nouns; they are not noun-forms in Tagalog.

(6) NOUNS WITH pakig- as a prefix show a pursuit after or a striving for something:

pakigiba	("the act of seeking companions")
pakigamigo	("the act of getting friends")

2,9. THE ta- [location or time] NOUN CLASS derives from the use of the]ta- verb qualifier It was noted that]ta- is an archaic form, however these particular prefixes are very much in use today.

(1) NOUNS WITH THE taga- prefix show the place of origin of a person or thing:

tagariya	("from this place")	taga-idto	("a foreigner")
tagabukid	("from the mountains")	tagabaryo	("from the barrio")

(2) NOUNS WITH THE tag- prefix can signify "ownership of" or "individuality":

tagbaeáy	("homeowner, landlord")
tagbuhat	("creator; craftsman")

tagsueat	("an author; a writer")
tagana	("owner, possessor")

(3) THE tag- prefix can also be used to make a general substantive giving information which the listener might be expected to be aware of already:

tagasúl	("that blue thing")
tag-akon	("that thing which is mine")
tag-ginsueat	("the thing which was written")
tag-nagapangidaron pa imáw it diyés it gueang	("when he was still at the age of ten years")

N.B. An alternate for this tag- relative prefix is the kat- prefix.

kat-pueá	("that red one")
kat-ana	("that thing which is his")
kat-inobra	("that thing which was made")
kat-imo nga ginsueat kahapon	("that thing which you wrote yesterday")

(4) THE tig- prefix, along with the -gV$_1$- infix, is used to show "a season of" or "a time for":

tigaeani	("harvest time")
tigbueueak	("flower season")
tiggueutom	("famine")
tigdaeaeagan	("war; time for running")
tigsieilak	("sunny season; summer")
tigtaeanum	("planting season")
tiggaeae-om	("cloudy season; stormy season")

N.B. Sometimes, though not often, the tag- prefix can be used in the same meaning as the tig- prefix, as in:

tagbueunga	("fruit-bearing season")
tagtaeanum	("planting season")

The above constitutes the affixes most commonly used on roots generally functioning as nouns in Aklanon. In our search for the nature of the Aklanon noun or nominal, we have gone a long way. We have found that nouns can be said "to name", but this general definition does not get us far, because it is too vague and indescript--it does not say much because it tries to say too much. Then we discussed the eight different classes of noun roots and affixes, which tried to locate nouns by their form or their shape. But this search, granting that it is complete, has not quite hit the point either. It is not by definition or by shape that we really can know a noun in Aklanon, but rather by how it is used in speech. Our next section brings us to the very essence of a noun--the way it is used in a sentence. Strangely enough, we will no longer be discussing nouns, as such, but rather "FUNCTION WORDS" which make nouns what they are and give them their function within the sentence.

3. FUNCTION WORDS. Up until now we have been looking at two constituent elements or parts of speech, namely verbs and nouns. We have been speaking about them separately, outside of the sentences in which they occur, and seeing in what forms they can occur. This has been a formal analysis in the sense that we paid attention to their form, more than to their use. When one deals with nouns alone as isolated forms, such a procedure is possible; but when one turns to the SUBSTANTIVE, which is a more complex nominal involving phrases or clauses, it becomes necessary to discuss syntax (use) more than form. That is, we must see how nouns and substantives fit into a sentence, not only how they look in isolated units.

3,1. FUNCTION MARKERS. We have already mentioned that the function markers [ro/do, ku, it, sa] not only illustrate or point out a noun or substantive, but also define the element or unit which follows them as a substantive. In other words, THE FUNCTION MARKERS DO NOT JUST POINT OUT SUBSTANTIVES OR NOMINALS; THEY MAKE SUBSTANTIVES. Any word, phrase or clause which follows and is connected to a function marker is made into a nominal. Thus we do not merely have a matter of demonstration, but one of creation.

Since the function markers are not really content words and are members of a closed class, they do not properly belong in this section on "THE BASIC PARTS OF SPEECH." But, on the other hand, without a good knowledge of them and their use, one cannot understand the use of nouns in a sentence. Although they have little or no lexical meaning of their own, they serve to vary the function of the lexical words they govern. They are, as we have mentioned [see A, 3, this unit], the humble but indispensible servants of the substantive (nominal) constructions in Aklanon speech. Just four in number, they correspond to the four focus types discussed earlier [see B, 5, this unit]. Focus allows an Aklanon to stress various situational roles through the verb; markers or function words point out the various situational roles in the sentence as dictated by the verb, and they illustrate both the function and the degree of importance of the substantives or nominals which they precede and govern.

3,2. OTHER TYPES OF FUNCTION WORDS. In Aklanon, as in most languages, we are confronted with more than one type of nominal or substantive construction. The problem at hand, of course, is to determine just how many types there are altogether. The solution to this problem involves at least two dimensions:

(1) First, we must find a sentence structure that offers what is called "a slot"; a certain function possibility which suits our purpose. We will then fill the slot with as many different types of phrases as we find in the dialect. Then we will sort them out and divide them into groups. Each group that will be distinct forms a sub-class or sub-group of the various possible types of function words.

(2) Second, once we have determined how many types of function words there are that fit into any one slot, we must then determine how many slots are available in the structure of Aklanon speech. The results of this second search will bring us beyond the types of function words into the uses of function words.

Let us undertake together this two-fold search.

3,3. FINDING THE TYPES OF FUNCTION WORDS depends on finding a sentence which can offer us a slot where all--or at least most--of the types could fit. Any sentence with an actor that might apply to both persons or things would be ideal, since we need a cross-section that could be represented by almost any nominal. Such a sentence is not easy to find. If, for example, we pick the sentence "...went to church yesterday," we can not fill the slot with things like "the rock" or "the tree", if we required common sense to be used along with grammar. On the other hand, if we pick the sentence: "...is boiling over," we cannot fill the slot with such subjects as "the man, Pedro, she" unless figurative speech were permitted. But these are limitations of sense, and not of grammar.

What we can do is pick a sentence, any sentence, and be aware of its sense limitations. Then, if it does not work out, we can pick other representative sentences and group all our findings under one category. For example, we might choose the first sentence suggested, and fill the slot with as many forms as possible:

> "...hay nagsimba kahapon."
> ("...went to church yesterday.")

In filling in the slot, we will group the possibilities by similarities as follows:

(a_1)	"Ro eaki..."	("The man...")
(a_2)	"Ro pari'..."	("The priest...")
(a_3)	"Do ungá'..."	("The child...")
(a_4)	"Do akong igkampud..."	("My cousin...")
(a_5)	"Ro magueang nga may sakít..."	("The old man who was sick...")
(a_6)	"Ro tawong matambúk..."	("The fat man...")
and so on...		
(b_1)	"Si Isagani'..."	("Isagani...")
(b_2)	"Si Maria..."	("Mary...")
(b_3)	"Si Theodóre..."	("Theodore...")
(b_4)	"Sanday Carlos..."	("Carl and his companions...")
(b_5)	"Sanday Tatay..."	("Father and his family...")
(b_6)	"Sanday Ella..."	("Ella and the others...")
and so on...		
(c_1)	"Akó..."	("I...")
(c_2)	"Ikáw..."	("You [singular]...")
(c_3)	"Imáw..."	("He/she...")
(c_4)	"Kitá..."	("You and I...")
and so on...		
(d_1)	"Raya..."	("This [one]...")
(d_2)	"Ruyón..."	("That [one]...")
(d_3)	"Ranha'..."	("That [one]...")
(d_4)	"Rató..."	("That [one]...")
and so on...		
(e_1)	"Tanán..."	("Everyone...")
(e_2)	"Abó'..."	("Many...")
(e_3)	"Sangkurót..."	("A few...")
and so on...		

The above represents a complete chart of the possibilities for filling the slot of Topic. It does not matter that inanimate nouns, such as bató ("rock") or kahoy ("tree"), or the names of animals, such as ayam ("dog") or baka ("cow") do not fit into this slot, since such words do not require different function markers. They still would be marked by ro or do, or be referred to by imáw or ruyón type words. They may not be possible because of the sense of the verb, but they are possible in the structure of the dialect. For example, a grammatically meaningful sentence could be constructed: "Ro kuring hay nagsimba kahapon." ("The cat went to church [worshipped] yesterday.") However, such a sentence would be non-sensical if applied to the real world, since the root simba actually means "to worship", and animals can not be said to actually worship the deity.

3,4. THE TOPIC SLOT. The chart given previously represents all the possible function words and/or substantives that can occur in a single slot, namely the Topic slot [or Actor slot in this particular case] in Aklanon speech. We can therefore subdivide Aklanon function words into the following groups:

(1) COMMON NOUNS, which are marked by ro or do [which are allomorphs of each other and can generally be alternated, though ro is the most preferred form, except when following the sounds /d, t, n/, when do is preferred. Note that larger common nouns phrases can be built and are included in this same slot.

(2) PERSONAL NAMES, the names of people or animals, which are marked by si [if and when a singular name is given] or by sanday [if and when a name representing a plural group is given]. Aklanon, therefore, sets up a strict difference between common and personal nouns; we must say ro bayi, but si Maria; ro mga bayi, but sanday Maria. It should also be noted that personal names only apply to people. It does not include the broad class of proper names in English. For example, the names of towns or countries are marked by the common noun markers, not by the personal name markers:

sa tawo	("to the person")
kay Carlos	("to Carlos")
sa Kalibo	("to Kalibo")
sa América	("to America")

(3) PRONOUNS, which are unmarked by any extra function words, but have the function built into them. The set given is the topic set [ako, ikaw, imaw, kami, kita, kamo, sanda] and serves in the Topic slot. In other slots, we will find that there are different pronoun sets. This phenomenon is similar to English, which also has pronouns serving in various function positions ["I, you, he..." as opposed to "me, you, him..."].

(4) DEICTICS [the place or demonstrative nominals], which are also unmarked by separate function words, but carry the function within them. They serve in definite function slots, and the set presented [raya, ruyón, ranha', rató] is the set for Topic position. The Aklanon deictics, as we shall see, are set up according to the same criteria as the pronoun system, and therefore have four forms [based on "this, near the speaker [near me]; that, near the listener [near you]" and so on]. The English equivalents "this" and "that" only have two forms, based on entirely different criteria.

(5) FUNCTION NOUNS, which are unmarked by any formal marker [such as ro/do] if and when they serve in Topic position. However, as we shall discover later, when they serve in any or all other positions [associate, object, referent], they must be marked by the regular function markers [ku, it, sa]. Thus, they only need to be distinguished as a separate class when in Topic position; in all other slots, they serve as and function as common nouns.

3,5. FINDING THE OTHER SLOTS OR USES OF FUNCTION WORDS AND SUBSTANTIVES. Now that we know that we have five distinct types of function words in Aklanon, we must apply each of these groups to the different slots available in the structure of the dialect to see how they will behave, and to find out just how many slots actually occur.

When we discussed role and focus, we observed that although there were many situational roles, there were only four focuses which covered them all. We also know that there are only four basic function markers used in Aklanon, namely ro/do, ku, it, sa, which are used to show the various roles through the mechanism of speech. We have already discovered the various function words used in the ro or Topic slot. We only have to discover the uses of the various function words in the remaining three slots--namely, in the place of ku, it, and sa.

The same procedure will do, namely finding a single sentence and using a specific slot to find the various function words, and see how they fit into the pattern. Since we have limited the possible number of function words to five [with a single grouping for both singular personal nouns (marked by si) and plural personal names (marked by sanday), we will need only that number of possibilities to fill each slot. Let us begin looking for the remaining three slots:

(1) THE ASSOCIATIVE SLOT. We can choose the following for our sentence:

"Ro baeay ginobra..."
("The house was built by...")

(a_1)	"...ku pari'."	("...the priest.")
(a_1*)	"...ku tawong matambúk."	("...the fat man.")
(a_2)	"...ni José."	("...Joseph.")
(a_2*)	"...nanday Carlos."	("...Carl and his family.")
(a_3)	"...nakon."	("...me.")
(a_4)	"...kurató."	("...that [one].")
(a_5)	"...ku tanán."	("...everyone.")

In these examples, we have filled the slot for the Associative, the unemphasized actor. This slot could also stand, as we had seen before, for instruments, companions, conveyed objects and so on. Any Associative phrase is covered by one of the above mentioned possibilities.

However, the Associative offers a further range of possibilities. The previous group of Associatives followed the word or phrase with which they were associated. That set is known as the postpositive group, because its members follow the phrase with which they are used. There is also a prepositive group of Associatives, whose members come before the phrase they modify; they differ in many cases from the standard Associative form, though they are related. Unlike the postpositive set, these must be linked to the phrase they modify by the nga ligature:

"Ro baeay...ginobra."
("The house was built by...")

(a^1)	"...ana ku pari' nga..."	("...by the priest.")
(a^1*)	"...ana ku tawong matambúk nga..."	("...by the fat man.")
(a^2)	"...ay José nga..."	("...by Joseph.")
(a^2*)	"...anday Carlos nga..."	("...by Carl and his family.")
(a^3)	"...akon nga..."	("...by me.")
(a^4)	"...kurató nga..."	("...by that [one].")
(a^5)	"...anda tanán nga..."	("...by everyone.")

Note that the personal names and pronouns have special forms for this prepositive Associate class; and that common nouns and the function noun class require the use of a pronoun (singular or plural as the case may be) to transform the postpositive form into a prepositive form. Also note that the verb that follows the prepositive Associative is part of a noun phrase. When the Associate slot comes before the verb, the verb is part of a substantive or nominal construction; if the Associate slot comes after the verb, then the verb is part of a verb phrase. Thus, the prepositive Associate is a NOUN DETERMINER in that it transforms the part of speech following it into a noun or nominal construction, whereas the postpositive Associate is a MODIFIER in that it only modifies or describes the word or phrase it follows.

(2) THE REFERENT SLOT. In like manner, we can locate the Referent:

"Ro eukas ginta-o nanda..."
("They gave the gift [to]...")

(b$_1$)	"...sa pari'."	("...to the priest.")
(b$_1$*)	"...sa tawong matambúk."	("...to the fat man.")
(b$_2$)	"...kay José."	("...to Joseph.")
(b$_2$*)	"...kanday Carlos."	("...to Carl and his family.")
(b$_3$)	"...kakon."	("...to me.")
(b$_4$)	"...karató."	("...to that [one].")
(b$_5$)	"...sa tanán."	("...to everyone.")

In these examples, we have filled in the slot for the Referent, the indirect object of the action. This slot could also be filled in by locations, partitive objects, or any word or phrase functioning as a Referent. Note that common nouns and function nouns are marked by sa, while all other personal names, pronouns and deictics are marked by a k(a)- morpheme. In (b$_5$) we find the function noun class behaving like a common noun, so there is no need to treat it as a separate class from common nouns. The only time that the function noun class behaves differently from common nouns is in Topic position, being unmarked by ro/do.

It should be remembered that any Referent could fit into the above paradigm. However, the role of beneficiary must be marked by the additional prepositional element para, as in the following:

(b^1)	"...para sa pari'."	("...for the priest.")
(b^1*)	"...para sa tawong matambúk."	("...for the fat man.")
(b^2)	"...para kay José."	("...for Joseph.")
(b^2*)	"...para kanday Carlos."	("...for Carl and his family.")
(b^3)	"...para kakon."	("...for me.")
(b^4)	"...para karató."	("...for that [one].")
(b^5)	"...para sa tanán."	("...for everyone.")

(3) THE OBJECT SLOT. Before we begin looking for the various possibilities which can fill the Object slot, we should discuss briefly the sense of the direct object or goal of an action. In Aklanon, persons can never be made the direct object or direct receiver of an action. We must stress, they cannot be made the direct receivers; though they can be made the indirect receivers of an action. Because of this phenomenon, personal names or pronouns can never fill the Object slot, since each of these deals with people. If a member of the set must be put into the Object slot, then a Referent form of the set will be chosen. The same is true for the deictic set, though the reason in this case is that a special object form just does not exist in the set. It was for this reason that we postponed the discussion of the Object slot until we had already treated the Referent.

The phenomenon--that people can not be made the direct receivers of actions--shows a great deal of the respect and politeness which Aklanons (and other Filipinos) show to others. If a person is involved in the reception of an action, the focus is most commonly changed so that the person will be emphasized or made the Topic of the sentence or clause. Hence, the person becomes the Topic, even if he is the Object of the action. On the other hand, if he is involved in the action directly, but if he is not made the Topic, he will be made into an indirect receiver or indirect object (that is, a Referent) in order to soften the effect of the action. This is a classic case where the grammar or structure of a language can reveal something about the culture of the people who speak it. Both Philippine respect and Philippine indirectness are evidenced by this linguistic and grammatical phenomenon. Thus, even if one were to go so far as to eat a fellow human being, he would generally have to be made the Topic of the sentence, even if he might be the Object of the action--

> "Si José ginakaon kung mangingilaw."
> ("The ogres are eating Joseph.")
> N.B. mangingilaw ("ogres") are part of a superstitious belief. They are giant cannibals who live below the earth and come out on certain nights to eat people.

If one were to insist of making the Object serve as Object, rather than Topic, the structure would be:

> "Rong mangingilaw kuno nagakaon..."
> ("The ogres are believed to be eating...")

(c_1)	"...it pari'."	("...the priest.")
(c_1*)	"...it matambúk nga tawo."	("...the fat man.")
(c_2)	["...kay José."]	("...Joseph.")
(c_2*)	["...kanday Carlos."]	("...Carl and his family.")
(d_3)	["...kakon."]	("...me.")
(c_4)	["...karató."]	("...that [one].")
(c_5)	"...it tanán."	("...everyone.")

In these examples, we have filled in the slot for the Object or goal; any object phrase is covered by one or another of the above mentioned possibilities. Note, however, that the forms in (c_2, c_2*, c_3, c_4) are identical to Referent forms. We can therefore make the observation that no Object form exists for personal names, pronouns or deictics, since they are filled by Referent function words. Also note that in (c_5) the function noun class is marked by it, and operates just like the common noun class represented in (c_1, c_1*); it need not be distinguished beyond its use in Topic slot without the ro/do marker.

3,6. COMPLETE CHART OF FUNCTION WORDS IN AKLANON. We have seen that there are five basic classes of substantives or nominals. We can line them up according to broad syntactic classes (based on their use in sentences) according to the following charts, which the reader will be continually asked to refer to in subsequent sections and articles. Please note these classes well.

TOPIC CLASS

	FORM	EXPLANATION
1.	ro do	[allomorphic variants which mark common nouns as Topics of their clauses]
2.	si say sanday	[singular and plural markers for names of persons, which mark them as topics of their clauses]
3.	akó ikáw... imáw...	[members of the Topic pronoun set which serve in the Topic position of their clauses; they are unmarked since they carry their function within them]
4.	raya ruyón rató...	[members of the Topic deictic class, which serve in the Topic position of their clauses; they are unmarked since they carry their function within them]
5.	tanán...abó'	[members of the function noun class serving as Topics]

It should be noted that the function noun class is only distinguished in Topic position. In all other slots it operates exactly like a common noun, and is treated as such.

------------------------- OBJECT CLASS ----------------

	FORM	EXPLANATION
1.	it	[function word which marks common nouns and members of the function noun class as the goal or Object of an action]

N.B. No other markers or function words that can be distinguished from the Referent class are used in the object slot or position. Pronouns, names of persons and deictics, when serving as the goals of actions, are put into the Referent form or slot.

---------------------- ASSOCIATE CLASS ---------------

	FORM		EXPLANATION
	prepos.	postpos.	
1.	ku	**	[function word which marks common nouns and members of the function noun class as the instrument or associate of an action]
2.	ay ** anday	ni nay nanday	[singular and plural markers for names of persons, that mark them as associates in their clauses]
3.	akon imo	nakon nimo	[members of the Associate pronoun set, which serve in the Associative slot of their clauses]
4.	kurayá kuruyón	** **	[members of the Associate deictic set, which serve in the Associative slot of their clauses]

----------------------- REFERENT CLASS --------------

	FORM	EXPLANATION
1.	sa	[function word which marks common nouns and members of the function noun class as the indirect object, location or other Referent of an action]
2.	kay kanday	[singular and plural markers for names of persons, that mark them as referents in their clauses]
3.	kakon kimo	[members of the Referent pronoun set which serve in the Referent slot of their clauses]
4.	karayá karuyón	[members of the Referent deictic set, which serve in the Referent slot of their clauses]

These charts will be referred to continually in subsequent discussions, so it would do the reader well to pause and evaluate all that is contained herein. What we need to note, and note carefully, is that a Topic in a Visayan sentence is not just a simple noun form marked by ro or do. Rather, a Topic can be any one of five possible noun or nominal forms: common nouns, personal names, pronouns, deictics or members of the function noun class. A Topic, then--as well as an Object, an Associate or a Referent--is a grammatical slot open to any one of several (five or four) possibilities, any of which is a substantive; but not all of which are common nouns. We are dealing with grammatical possibilities or slots, and not with any single part of speech or sub-class.

4. SUBSTANTIVES USED IN FOCUS CONSTRUCTIONS.

Now that we have seen the various types of nominal constructions possible in each slot in Aklanon, we should attempt to tie them all up, together with our previous knowledge about role, focus and nominal constructions in the dialect.

Substantives can be used in focus constructions as governed by the verbal center. They can also be used as simple noun phrases or clauses in non-focus constructions. It is the purpose of this present section to discuss all nominal constructions that can be governed by the verb--in other words, all focusable substantives.

4,1. CHART: ROLE DISTRIBUTION AMONG SUBSTANTIVES.

Each role we might wish to express in the dialect has a special focus used to emphasize it or a special function class used to mark it when it is used without any emphasis. Whenever the particular role is being emphasized, the Topic function class is universally used. (Please refer to the charts just presented on pp. 146-47 for definitions of each class and the distribution of the function word or markers.)

ROLE TYPE	FOCUS USED	IN-FOCUS FUNCTION CLASS	NON-FOCUS FUNCTION CLASS
ACTORS:			
- actor	Actor	topic	associate
- causer	Actor	topic	associate
- agent	Object	topic	referent
ASSOCIATES:			
- instrument	Instrument	topic	associate
- companion	Instrument	topic	associate
- concomitant	Instrument	topic	associate
- reason	Instrument	topic	associate
- indirect reason	Referent	topic	[particle] - referent
GOALS:			
- direct object	Object	topic	object [indefinite]
"	"	"	associate [definite]
"	"	"	referent [personal nouns]
- conveyed object	Instrument	topic	associate
- indirect object	Referent	topic	referent
- partial object	Referent	topic	referent
- beneficiary	Referent	topic	para - referent
- benefaction	Instrument	topic	para - referent
- location/place	Referent	topic	referent
TIME:			
- past	**	**	associate [ku]
- present	Instrument	topic	object [it]
- future	Instrument	topic	referent [sa]

Keeping this chart in mind as a summary of all we have discussed so far, we will now undertake a point by point discussion of each individual function class, in order to see how each can fit into Aklanon sentences.

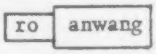
4,2. SIMPLE NOUN PHRASES, AND THE FUNCTION MARKERS. All of the function markers can be seen in the following chart:

function	COMMON NOUN - - - a l l - - - -	PERSONAL NAMES singular	 plural
TOPIC	ro/do	si	sanday, say
ASSOCIATE:			
- preceding phrase	**	ay	anday
- following phrase	ku	ni	nanday, nay
OBJECT--GOAL	it	**	**
REFERENT	sa	kay sa ay	kanday sa anday

N.B. Etymologically speaking, each plural marker for personal names is the abbreviation of the singular marker along with the forms anda (Associate pronoun form) and ay. Hence, sanday - si anda ay ; nanday - ni anda ay ; kanday - kày anda ay ; and anday - ay anda ay . No plural form is given for the common nouns since each of them can be pluralized by the marker mga . Thus, ro isda' ("the fish") can be pluralized ro mga isda' ("fishes") . The conjunction of ro mga and do mga can be and often is contracted to rong/dong. [See page 131 for an explanation of mga.]

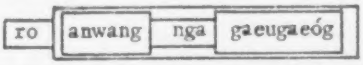
(1) SUBSTANTIVE-MAKING QUALITY OF THE FUNCTION MARKERS. Each of the above-mentioned function markers ties up or binds together the word, phrase or clause that follows it. It makes what follows a single unit, serving whatever particular function the marker itself serves. What is more, the marker makes the word, phrase or clause following it and connected to it into a substantive or nominal construction. Even if the form following a function marker would normally be a verb or an adjective if standing alone, that element is transformed into a nominal by the function marker. Note in the following diagrammed examples the way the words and phrases following the function markers (a) are bound together into a single unit, and (b) are transformed into nominals or substantives.

(a_1)



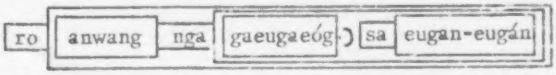
("the carabao")

(a_2)



("the carabao which is wallowing")

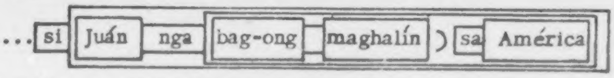
(a_3)



("the carabao which is wallowing in the mud hole")

In each case, the larger box which follows and is connected to the smaller ro-box is a noun, nominal or substantive. In (a_1) "anwang" is a simple noun. In (a_2) "anwang nga gaeugaeog" is a noun-phrase or substantive phrase, made so by the function marker which precedes it and binds it together. In (a_3) the whole clause "anwang nga gaeugaeog sa eugan-eugan" is made into a substantive by the binding-power of the ro topic marker. In each of these examples the word, phrase or clause following ro is the Topic of the sentence (because ro is the Topic marker) and is also bound together into a single substantive. If ro were replaced by any of the other markers, the same would be true; whatever sentence elements would follow the marker would be bound together into a single unit. Note this in the following example:

(a$_4$) "Namatay si Juán nga bag-ong maghalín sa América."
("Juan who just came from America died.")



The second thing to point out is that any part of speech can serve as a noun, nominal or substantive if preceded by a function marker:

(b$_1$) ro gwapa

("the pretty one")

(b$_2$) sa makapanaw

("to the one who can leave")

(b$_3$) sa pinakamadalí

("to the one considered the fastest")

(b$_4$) ku ikaarado

("with the one that can be used for plowing")

Note in the above examples how each element following the function marker is made into a noun. In (b$_1$) "gwapa" is normally an adjective, but now serves as a simple noun. In (b$_2$) "makapanaw" is normally a verb, but is now a noun following the sa-marker. In (b$_3$) the root word "madalí" can be an adjective or an adverb, but following the sa-marker it becomes a noun by function. In (b$_4$) "ikaarado" would normally be a verb, but here functions as a nominal.

(2) THE USES OF THE TOPIC MARKERS [ro/do, si/sanday] When we were discussing the concept of role, we mentioned that a speaker reports the events he witnesses in the world with a certain amount of bias or emphasis. He must do it, first by his very nature as a human being, which interprets things which are seen; second, by the very nature of language, which forces one to commit oneself with some sort of grammatical or syntactical pattern, precluding other possible forms once one is chosen. The element of bias or emphasis in Aklanon is accomplished through focus, and focus is shown on common nouns by preceding them with ro or do, and on personal names by preceding singular persons with si and plural groups with sanday.

We have already discussed the different uses of focus, particularily in Chapter B, Section 5,6 ("ROLE DISTRIBUTION AMONG THE FOUR DIFFERENT FOCUS GROUPS"--pp.80-83). No matter what focus is used, the element put into focus receives the ro or do marker, if it is a common noun; or the si or sanday markers, if it is a singular or plural personal name or group.

The use of the topic markers should be clear by this time. What should be discussed, however, is the basic structure of the Aklanon sentence, and the use of the topic markers in the same sentence on some occasions.

(3) THE BASIC AKLANON SENTENCE consists of two elements--A TOPIC and A PREDICATE. The topic stresses the most important concept in the speaker's mind; the predicate states something about the element or concept, it gives "the news", so to speak. Note the use of the topic function markers to give the most important concepts in the following sentences:

(a$_1$) "Si Tatay hay nagpanaw sa Manila'."
("Father left for Manila.")

(a$_2$) "Ro baeáy nahumán kahapon."
("The house was finished yesterday.")

(a$_3$) "Sanday Maria hay nagbakáe it titirís."
("Maria and her companions bought a doll.")

The Visayan topics are underlined. The predicates, which say something about the topics are the parts of the sentences not underlined. They are unstressed, and merely report or give news.

However, it is not infrequent in Aklanon to have two emphatic concepts stressed within the same sentence. In this case, the structure consists of two topics--two substantives or nominals, each made of equal importance, each given the limelight by the function markers. In effect, we have two nominal constructions and two topics, though the element stated first is usually considered the more important, while the second element is considered the news:

(b$_1$) "Ro nagpanaw sa Manila' hay si Tatay."
("The one who left for Manila was Father.")

(b$_2$) "Ro nahumán kahapon hay ro baeáy ngará."
("This house was the thing that was finished yesterday.")

(b$_3$) "Sanday Maria ro nagbakáe it titirís."
("The ones who bought a doll were Maria and her companions.")

(4) THE USES OF THE ASSOCIATE MARKERS [ku, ni/randay]. All situational roles that are not put into focus by the verb, and cover actors, instruments or other associative functions, are marked by the associate markers. In other words, as long as an instrument or other associate is not in focus with ro/do or si/sanday, then ku or ni/randay will be used to mark the nominal or substantive functioning as an Associate. Some of the most standard uses can be seen in the following examples:

(a) "Ro isdá' ginkaon ku ungá'."
("The child ate the fish.")

(b) "Nasaktan akó ku imong ginhambae."
("I was deeply hurt by what you said.")

(c) "Magabakáe akó it duisi ku kwarta (ngató)."
("I will buy candy with that money.")

(d) "Gabaligya' imáw ku saging adlaw-adlaw."
("She sells bananas every day.")

The associate marker ku can sometimes alternate with the object marker it to show a definite, as opposed to an indefinite, nominal. Look at the following two sentences:

(e_1) "Kantahán ikáw ku mga ungá'."
("You will be sung for by the children.")

(e_2) "Kantahán ikáw it mga ungá'."
("You will be sung for by children.")
N.B. indefinite.

Note how in (e_1) "children" is made definite by ku ("the children"), while in (e_2) the noun is indefinite ("[some] children"). However, the distinction is no longer possible in a sentence where confusion might result between the actor and the object. For example,

(f) "Si Nanay ro ginbakeán it isda' ku tawo."
("Mother was the one for whom the man bought fish.")

The ku-associate marker is obligatory to show the actor of the sentence. For one thing, the actor in such a case is usually definite. But for another, to reverse the markers in order to show (grammatically speaking) an indefinite subject, but a definite object ("a man ...the fish"), would not only be ungrammatical, but also would make a statement ridiculous to an Aklanon:

(g) *Si Nanay ro ginbakeán it tawo ku isda'.*
("Mother was the one for whom the fish bought a man.")

Even if the intention might have been to construct the sentence: "Mother is the one for whom a man bought the fish", sentence (g) is not possible in Aklanon. In such a case, if one wanted to stress "the fish", then the Object Focus would have to be used, thereby making "the fish" the Topic of the sentence, resulting in: "Ro isda' ginbakae it tawo para kay Nanay."

Sometimes the structure of the dialect is such that two ku markers might occur in the same sentence. If such is the case, then common sense is left to judge which role each nominal is serving. Sometimes an alternate form kung can be used to differenciate between the two:

(h) "Ro singsing pagabakeón ku eaki kung kwarta ngarón."
("The ring will be bought by the man with that money.")

The same use of two associate markers in one sentence is possible with ni or nanday:

(i) "Ro baeáy ni Doctora hay ginhimo ni Juán."
("The home of Doctora was built by Juan.")

Such uses of two associate phrases in the same sentence should not be confusing since common sense quickly reveals what role each is serving.

(5) THE USE OF THE OBJECT MARKER [it]. We have already discussed the idiosyncracy of the dialect which does not allow one to make a person the direct object of an action, but rather makes him the topic or else the indirect object (Referent) in the clause. Thus, we only have the object marker it (for common nouns, and members of the function noun class [words like tanan, abo', sangkurot, etc.]). For example, one can say:

(a) "Ro amon nga eapsag naga-inóm it gatas nga 'Alpine'."
("Our baby is [usually] drinking 'Alpine' milk.")

Here, the object marker is used on a common noun. It can also appear on a member of the function noun class:

(b) "Si Maria bukón gid it mapili'; gakaon imáw it tanán."
("Mary is not at all choosy; she eats everything.")

But if a proper noun, let us say "Pedro", were put into that position [absurd as it may be in the sense of our last sentence], either the sentence would have to be changed to the Object Focus, emphasizing "Pedro", or else "Pedro" would be made a Referent, but not the Object. We saw this in our form sentence:

(c_1) *Rong mangingilaw kunó nagakaon ___ Pedro.*

No distinct object marker for personal names exists. However, an indirect construction could be made which would use a referent marker (kay or kanday) with the same general effect, though it is a softer way of putting it:

(c_2) "Rong mangingilaw kunó nagakaon kay Pedro."
("The ogres are believed to be eating Pedro.")

If a stronger effect were desired, the Object Focus would be used:

(c_3) "Si Pedro kunó ginakaon kung mangingilaw."
("Pedro is the one, so they say, that the ogres are eating.")

Other sentences which illustrate the use of the object marker with common nouns are as follows:

(d) "Makakaon manlang akó it karne nga owát tambúk."
("I can only eat meat which has no fat.")

(e) "Naghakáe eagi imáw it andang sueá'."
("He bought their food right away.")

Note that sometimes the associate marker ku alternates with the it marker to show a definite object:

(f_1) "Nakabakáe ka eon it gatas?"
("Did you already buy milk?")

(f_2) "Nakabakáe ka eon ku gatas?"
("Did you already buy the milk?")

In the same manner, the object marker it can alternate with the associate marker, as we saw on page 152.

N.B. The object marker is used in many idiomatic constructions, particularily with NEGATIVES, ADVERBS, PARENTHETICAL STATEMENTS as a linking particle or ligature. Since these are not nominal phrases, and they cannot be emphasized or made the matter of a focus pattern in Aklanon, we will discuss these other uses under each appropriate heading.

(6) THE USE OF THE REFERENT MARKERS [sa, kay/kanday]. All situational roles which are not put into focus by the verb and cover indirect objects, locations, beneficiaries, and other Referents are marked by the referent markers. Examples of such non-emphatic situational roles are:

(a) "Naila' imáw sa mga ungá' ngará."
("He likes these children.")

(b) "Magsilhig ka sa saeóg."
("Sweep the floor.")

(c) "Gatan-aw sanda sa mga panday."
("They are watching the carpenters.")

(d) "Ita-ó ro kwarta sa imong manghod."
("Give the money to your younger brother.")

(e) "Dayang eukás hay para kay Nanay."
("This gift is for Mother.")

(f) "Naga-adto sanda kanday Urquiola."
("They are going to the Urquiolas.")

The Western learner of Aklanon is reminded to search out the sense and the idiom of the Visayan referent. The idiom here is something quite different from that of English. The English idiom in (b), for example, seems to make an object or goal of "floor" ("sweep the floor"), but the Visayan clearly makes it a referent ("sa saeog"). The idea is that one sweeps "dust" off of the floor; and the direct object would be "dust" or "dirt" (perhaps gamó). The "floor" is only the location or the indirect object of the action. These idioms should be learned as independent from one's first language in order to insure correctness of speech throughout the learning process. The foreign learner is reminded to look at the chart of Referents (pages 81-82) in order to grasp the various senses of the Aklanon idiom. The Aklanon, on the other hand, is cautioned to be wary of his translations into English.

For example, the use of the Referent or another form could even prove dangerous to the foreign learner, or could lead to an embarrassing mis-translation on the part of the native speaker. Look at the differences in these two sentences:

(g_1) "Naila' akó sa imong asawa."
("I like your wife.")

(g_2) "Naila' akó it imong asawa."
("I want your wife.")

Note how the simple change from referent marker to object marker effects a serious change; a change which could prove dangerous to more than just grammatical prowess. A man trying to compliment another lucky husband might get himself killed if he didn't have a good command of the Aklanon idiom. On the other hand, the Visayans have a hard time grasping the difference between "like" and "want" in English, because in their own language they only have one verb (naila') with a change in markers. They tend to use only one or the other of the verbs in English (usually "like") in all cases. That is why there is a joke about an American who went around saying he "liked dogs" and then was served one once for dinner. The joke is based on the fact that Philippine English does not differentiate between "like" and "want" in English. However, the above examples should make the idioms of both languages somewhat clear.

Frequently, sentences in Aklanon contain two or more referent constructions, that is, two or more situational roles covered by the function of a Referent.

(h) "Nagpamantaw akó sa sine sa plasa."
("I was looking at the movie at the plaza.")

(i) "Ipadaeá ro sueát kay Emmanuel nga una' gaestár kanday Macabales."
("Send the letter to Emmanuel who lives at the Macabales' place.")

Common sense can usually decipher the meaning of each Referent, and they will be clear from context.

4.3. EXPANDED NOUN PHRASES. Various constructions exist in the dialect which are combinations of some of the previously mentioned phrases. It has already been noted that the markers fuse all the elements that follow them and are governed by them into a single substantive or nominal construction. These expanded noun phrases can also be part of the focus systems mentioned.

(1) STATEMENTS OF POSSESSION. An associate phrase can be made to precede or to follow a noun or other substantive to describe, modify or qualify it in terms of ownership or possession. These additional phrases are linked with the nominal to form an expanded noun phrase. There are two sets, the prepositive set--which precedes the nouns it modifies; and the postpositive set--which follows the nouns it modifies:

	PREPOSITIVE	POSTPOSITIVE
COMMON NOUN, singular	ana ku...nga	ku...
COMMON NOUN, plural	anda ku...nga	ku mga...
- - - - - - - - - - - - - - -		
PERSONAL NAME, singular	ay...nga	ni...
PERSONAL NAME, plural	anday...nga	nanday...

Examples of these are:

(a_1) "Umóg ro ana ku ungá' nga haboe."
("The child's blanket is soiled.")

(b_1) "Samád do anda ku mga ungá' nga hampangan."
("The children's toys are broken.")

(c_1) "Anday Magsaysay nga kadag-anan ro mayád sa tanán."
("The Magsaysay party's victory was the best of all.")

(d_1) "Ro ay Manong nga asawa masakít."
("Older brother's wife is sick.")

The possessive phrase can be made to follow the substantive, as in the following:

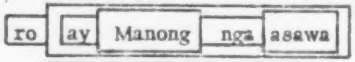
(a_2) "Umóg ro haboe ku ungá'."

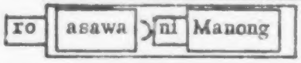
(b_2) "Samád do hampangan ku mga ungá'."

(c_2) "Kadag-anan nanday Magsaysay ro mayád sa tanán."

(d_2) "Ro asawa ni Manong masakít."

Note that in either case the entire phrase is made into a single substantive:

(d_1*)


(d_2*)


The it marker can also alternate in postpositive position to show an indefinite possessor:

(e_1) "Napusá' ro maeukóng ku ayam."
("The dog's dish was broken.")

(e_2) "Napusá' ro maeukóng it ayam."
("A dog's dish was broken.")

(2) LINKERS. Noun phrases or simple nouns can be expanded simply by linking them. We have already mentioned this phenomenon in Section 4, 2 (1) [pages 149-50]. The entire phrase is then made to function as a single substantive, depending on the function of the leading marker [the marker which precedes and ties up the entire phrase]. The basic linker, which serves as what the relative pronouns and many conjunctions do in English, is nga:

(a) "Indi' dapat maghangae sa tawo nga bag-ong bugtaw."
("It is not well to joke with a person who just woke up.")

(b) "Wat sunog nga dukót sa tawong nasusueok."
("There is no burnt rice to a famished man.")

(c) "Ro Dyos nga Makaako' naton hay namatáy agód maeuwás kitá sa saeá'."
("God, Who is our Redeemer, died in order that we might be delivered from sin.")

Note that in examples (a, b) we have an expanded noun phrase serving as a Referent; and in example (c) we have an expanded nominal phrase serving as Topic.

(3) SPATIAL RELATORS. Referent phrases after sa are used in conjunction with it object phrases to designate explicit location. Since the Aklanon sa is basically non-committal with regard to pointing out a place, the dialect offers this mechanism to state a particular place explicitly. For example, "sa baeay" could refer to "at the house, in the house, into the house, by the house", but the use of the spatial relators can clarify the exact meaning needed or implied:

(a_1) "sa sueód it baeáy."
("inside the house")

(a_2) "sa kilid it baeáy."
("at the side of the house")

(a_3) "sa idaeum it baeáy"
("underneath the house")

Other phrases showing the use of spatial relators are as follows:

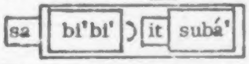
(b) "sa atobang it simbahan"
("in front of the church")

(c) "sa ibabaw it bukid"
("on the top of the mountain")

(d) "sa pihák it hospital"
("on the other side of the hospital")

A diagram of this type of construction is formed as follows, showing the dominance of the whole construction by the marker sa:

(e)



("at the edge of the river")

These spatial relators can be made the matter of emphasis through focus:

(f) "Ginapintahan nanda ro perente it eskuylahan."
("They are painting the front of the school.")

4,4. THE PRONOUN SYSTEM. After having discussed the larger class of substantive phrases, we come to another class of substantives: the pronoun. Just seven words, their importance far outweighs their number. They are often classified as a separate part of speech, but their relationship to the markers and to the function slots of nouns makes it far more convenient and reliable to treat them as a subgroup of nouns or substantives.

Modern grammar shies away from defining pronouns since every definition meets some sort of philosophical failure. As their name implies, they "stand for nouns" or take the place of nouns; hence, they are true substantives. Yet phrases and clauses also stand for nouns, and yet are not pronouns. The only way we can arrive at a somewhat suitable definition is to say what they are, and what they can do without:

(a) Pronouns are substantives that never have a marker in front of them; they stand alone, without the ro/do or other markers.
(b) They never have a pluralizing marker (like mga or sanday), but rather have differing forms for singular and plural.
(c) They have a special form for each function, which does not involve the standard function markers [as mentioned in (a)].

In other words, we find them corresponding to all substantives in that they have plurals and operate within each function (though like the personal names, they do not have a direct object or goal form); yet they do so in a way unique to themselves. Two more points can be made:

(d) The pronouns correspond very closely to the proper name markers [particularily ay, ni and kay] in that they carry certain morphophonemic similarities, and also do not have a function as direct object or goal.
(e) The Aklanon pronouns, as opposed to those of English, are totally speaker-listener oriented. They are set up according to the following format:

	SINGULAR	PLURAL
speaker forms:	"I [alone]"	"WE [not you]"
speaker-listener:	**	"YOU AND I"
listener forms:	"YOU [alone]"	"YOU [and others]"
other party forms:	"ANOTHER" ["he/she"]	"THE OTHERS" ["they"]

We shall discuss each class or group of pronouns separately, basing our discussion on their function within a sentence, remembering that they are only a special sub-division of function-marked nouns.

(1) THE TOPIC PRONOUNS [corresponding to si/sanday] serve as the Topic or emphatic form of the clause or sentence in which they stand. It should be stressed that they are not merely the actor, but may be any stressed role brought into focus. They might be actor, object, indirect object or beneficiary, depending on the focus used. The forms are:

PERSONAL ORIENT.	SINGULAR	PLURAL
speaker ("I--we")	akó	kamí
speaker-listener ("we--you and I")	**	kitá, ta
listener ("thou--you")	ikáw, ka	kamó
other ("he/she--they")	imáw	sanda

Examples of the use of Topic Pronouns in the various situational roles are seen in the following:

(a) "Nagabaligya' kamí it maís."
("We are selling corn.")
N.B. Actor role.

(b) "Ginahigugma ko ikáw."
("I love you.")
N.B. Object role.

(c) "Ihatód mo akó sa baeáy."
("Bring me home.")
N.B. Conveyed object or companion role.

(d) "Kantahán naton sanda."
("We [you and I] will sing for them.")
N.B. beneficiary role.

(e) "Maaeam ka gid."
("You are very intelligent.")
N.B. The role here is as a simple topic or subject.

Note that ikaw has an abbreviated, enclitic form ka; and kita has the enclitic form ta. This latter can be seen in the following, often-heard statement:

(f) "Mos, kaon ta."
("Come on, let's eat.")

Such enclitic forms can never stand first in a clause or sentence; in fact, they obligatorily come second, following the word or phrase they are bound to. If a non-enclitic form were used, the sentences would read:

(e$_1$) "Maaeam gid ikáw."

(f$_1$) "Mos, kaon eon kitá."

(2) THE ASSOCIATE PRONOUNS [corresponding to ay/anday and ni/nanday] are used in the slots open to associates--unemphasized actors, companions, concomitants and so on. Although they are all members of the same class, there are three sub-sets according to their position in the sentence: a prepositive form, a postpositive form and an enclitic form. We have already discussed postpositive and prepositive positions (see pages 144, 147 and 155), and they should be clear by now. The examples given in this article should also illustrate the specific uses of each sub-set of this class.

(2a--THE PREPOSITIVE SUB-SET [related to ay/anday])

PERSONAL ORIENT.	SINGULAR	PLURAL
speaker ("I--we")	akon	amon
speaker-listener ("we--you and I")	**	aton
listener ("thou--you")	imo	inyo
other ("he/she--they")	ana	anda

This particular sub-set comes before the word, phrase or clause its members complement, and must be linked to that following construction with the nga ligature, which is sometimes abbreviated -ng. Examples of this sub-set:

(a) "Days ro akon."
("This is mine.")

(b) "Nano ro imong ginaobra?"
("What are you doing?")

(c) "Kon anó ro imong gintanóm, imáw man ro imong pagaanihón."
("What you sow, so you shall reap.")

(d) "Duyón gid ro ana nga ginhalinán."
("Those are exactly his [past] origins.")

As shown in example (a), this sub-set can be used as a substantive in itself. It also has the same use in an idiomatic place-meaning:

(e) "Nano ro kahatabó' kabi-i sa inyo?"
("What happened last night at your place?")

(f) "May fiesta sa amon."
("There is a fiesta at our place.")

There is the second sub-set--

(2b--THE POSTPOSITIVE SUB-SET [related to ni/nanday])

PERSONAL ORIENT.	SINGULAR	PLURAL
speaker ("I--we")	nakon	namon
speaker-listener ("we--you and I")	**	naton
listener ("thou--you")	nimo	ninyo
other ("he/she--they")	nana	nanda

This particular sub-set follows the word, phrase or clause its members complement, and is not linked to that preceding construction in any way; the n- morpheme of this set is already an automatic linker. Examples of this sub-set's use:

(g) "Pagasaután naton imáw."
("We [you and I] will dance for him.")
N.B. un-emphasized actor role.

(h) "Siín magadto ro maestra ninyo?"
("Where did your teacher go?")
N.B. Role of possession.

It should be noted that this particular sub-set is used after the negative, interrogative and other pre-positive particles. No other pronoun form for the associate is possible:

(i) "Owá' nakon pagbakeá ro singsing, ay mahác."
("I did not buy the ring because it was expensive.")

(j) "Ayáw ninyo akó paghibaygi."
("Don't you laugh at me.")

(k) "Siín nimo igbutang ro kwarta ngató."
("Where did you put that money.")

(l) "Indi' nimo mabuoy rong tubi' sa durang."
("You cannot separate water in a bowl.")

Lastly, there is the third sub-set, which lacks several forms—

(3b—THE ENCLITIC SUB-SET [related to the nakon sub-set])

PERSONAL ORIENT.	SINGULAR	PLURAL
speaker ("I—we")	ko	--
speaker-listener ("we—you and I")	--	ta
listener ("thou—you")	mo	--
other ("he/she—they")	na	--

In the case of these enclitic forms, they must follow the form they complement. Their position is obligatory, and they take precedence over any other enclitic forms (such as the discourse particles):

(m) "Ginahigugma ko ikáw."
("I love you.")

Note in this case that the enclitic ko comes second in the order of the sentence. If I should use the long form, nakon, and use the enclitic form of ikaw, ka, then the sentence would read:

(m_1) "Ginahigugma ka nakon."

Note how the enclitic is obligatorily second, following the word or phrase it modifies:

(n) "Hambaeán ta imáw."
("Let's speak to him.")

(o) "Kinauli' mo eon rondató?"
("Have you already returned that?")

(p) "Hatanda-án na pa rang ngaean."
("He still remembers my name.")

(3) THE REFERENT PRONOUNS [corresponding to kay/kanday] generally serve in the same slots as substantives marked by the sa or kay function markers. They can be unemphasized indirect objects, beneficiaries, agents, or goals. The class consists of the following forms:

PERSONAL ORIENT.	SINGULAR	PLURAL
speaker ("to me—to us")	kakon	kamon
speaker-listener ("to us—to me and you")	--	katon
listener ("to thee—to you")	kimo	kinyo
other ("to him/her—to them")	kana	kanda

N.B. This set is the combination of the k- morpheme and the anda pronoun sub-set.

Examples:

(a) "Naila' ka kana?"
("Do you like her?")

(b) "Una' kanda do kwarta."
("The money is there with them.")

(c) "Obrahá ron para kamon."
("Do this for us.")

4.5. THE DEICTICS are motion or location words. As such they are adverbs and deserve treatment in a later section. However, there is a sub-class of these adverbs, differing morphophonemically from the base roots, which demonstrate the following nominal qualities:

(a) They serve in the same function slots that other substantives do, namely Topic, Associate and Referent.
(b) They have several forms representing the different functions as mentioned in (a).
(c) They have the same orientation as found in the pronoun system, namely:
"this" [close to the speaker]
"that" [close to the listener, not far from the speaker]
"that" [close to the listener, but far from the speaker]
"that" [close to the other, far from speaker-listener]

Because of these points, there is ample justification for treating in this section the particular sub-class of deictics which serve as substantives in the various function slots.

(1) THE TOPIC DEICTICS consist of five basic sub-sets: a standard form, an enclitic form, and three emphatic classes.

(1a) THE STANDARD FORM [related to the ro/do markers]

ro-SET	do-SET	MEANING
raya	daya	("this"--near speaker)
ruyon	duyon	("that"--near listener-speaker)
ran(h)á'	dan(h)á'	("that"--near listener)
rató	dató	("that"--far away)

These stand in the usual Topic slot, in any position of the clause:

(a) "Daya ro akong handom."
("This is my ambition.")

(b) "Pila ruyón?"
("How much is that?")

(c) "Ta-ó kon siín daná'."
("I don't know where that might be.")

(d) "Rató hay imong obra."
("That is your job.")

(1b) THE ENCLITIC SUB-CLASS

ENCLITIC SET	MEANING
ra	("this"--near speaker)
ron	("that"--near listener-speaker)
na'	("that"--near listener)
to	("that"--far away)

Examples of this sub-class show how the enclitics come second in the clause obligatorily, and that they can never occur in initial position:

(e) "Anó ron?"
("What is that?")

(f) "Ginhimo to nakon."
("I did that.")

This enclitic class is often linked with the ligature nga and used demonstratively:

(g) "Ay, ro tawo ngará..."
("Oh, this fellow...")

(h) "Mayadayad ro andang baeáy ngató."
("That house of theirs is beautiful.")

(1c) THE EMPHATIC SUB-CLASSES consist of three groups, depending on further orientation to the speaker and/or listener:

SPEAKER ORIENTED	LISTENER ORIENTED	SPK-LIST. ORIENTED	MEANING
hará	mawraya	rondaya	("this"--near speaker)
harón	mawruyon	ronduyon	("that"--near listener & speaker)
haná'	mawraná'	rondaná'	("that"--near listener)
ható	mawrató	rondató	("that"--far away)

N.B. The following alternate forms exist:
hayra (hará), hayto (ható); mawra (mawraya), mawron (mawrato)

Each of these above groups is used for special emphasis. If the speaker wishes to respond with a "this" or "that" form emphasizing something at hand, he will use one of the speaker-oriented forms. In other words, the speaker-oriented forms are demonstrative; they show something from the speaker's point of view:

(i) "Harón do imo, ag ható do akon."
("This is yours, and that is mine.")

(j) "Hayra sanda tanán."
("This is all of them.")

In each of the above examples, the speaker is actually pointing to something and showing it to the listener; perhaps, for example, (j) he would be pointing to a picture in a photo album showing his entire family together. The use of the speaker-oriented forms implies two things--that the speaker is demonstrating something, and that the listener is aware (usually visually) of what is being demonstrated.

The listener-oriented forms, on the other hand, are generally used in response. They imply that the listener is responding to something the speaker has said or is very much aware of:

(k) "Mawron gid do akong buót singhanon."
("That is precisely what I am trying to say.")

(l) "Mawrató ro klasi it eroplano nga naka-agi kaina."
("That is the type of airplane that went by earlier today.")

The speaker-listener-oriented forms generally imply agreement or common knowledge of both or all parties engaged in the conversation. They can be used in response to or in demonstration of a point universally known or understood:

(m) "Rondayang klasi it taeabá hay nagamutya'."
("This type of oyster makes pearls.")

(n) "Rondató gid ro hinambae ku pari'."
("That is precisely what the priest said.")

(2) THE ASSOCIATE DEICTICS consist of the following forms:

ASSOCIATE SET	MEANING
kuraya	("this"--near speaker)
kuruyon	("that"--near listener and speaker)
kuran(h)á'	("that"--near listener)
kurató	("that"--far away)

(a) "Rondayang binaeaybay ginsueat kuratong tawo.
("This poem was written by that man.")

(b) "Siin kat ginduea' kurayang unga'?"
("Where is that thing which this child lost?")

(3) THE REFERENT DEICTICS consist of the following forms:

REFERENT SETS		MEANING
karaya	kará	("this"--near speaker)
karuyon	karón	("that"--near listener and speaker)
karan(h)á'	kaná'	("that"--near listener)
karató	kató	("that"--far away)

Either of these sub-sets may be used in the Referent or Object slots:

(a) "Nagobra akó kató."
("I made that.")

(b) "Masueát ka kará?"
("Will you write this?")

(c) "Taw-i imáw karón."
("Give him that.")

(d) "Nagadto akó kató, ugaling owá' imáw runa'."
("I went to that place, but he was not there.")

4,6. FUNCTION NOUN CLASS. There is a small group of nouns which can stand alone, unmarked by ro/do in Topic position. However, in Object, Associate and Referent slots they must be marked by it, ku or sa respectively. They can also serve as adjectives, modifying noun classes. Hence, they only deserve special treatment when in Topic position. Some members of this class are:

abó'	("much, many")	isaea	("a; one")
ibá	("some, other")	daywa	("two")
sangkurót	("few, little")	tatlo	("three")
tanán	("all, every")	sambato	("one")

Examples:

(a) "Abó' hay iya."
("Many are here.")

(b) "Eaeaki ibá."
("The others are men.")

(c) "Sambato cang naka-abót."
("Only one arrived.")

5. SUBSTANTIVES USED IN NON-FOCUS CONSTRUCTIONS. Until now we have been discussing the relationship of the function markers to verb centers. We have seen how they are directly linked to focus forms in the verb. It is also possible that the function words be used independently of focus, usually to link a nominal or substantive construction to another substantive or noun center. In this instance, the markers or function words do not mark case or function, but rather show attributes of that particular noun center.

5,1. ATTRIBUTIVE USES of substantives link a noun-center to another noun-center with various effects, depending on the function class used.

(1) ATTRIBUTIVE USE OF THE TOPIC. Examples of the topic markers occuring attributive to a noun-center are as follows:

(a) "Imáw nagakinahangean it kamisadentro nga putí' nga matag-od ro butkon."
("He needs a white shirt that is short-sleeved.")

In this case, the do-marker amplifies the already long descriptive phrase "kamisadentro nga puti' nga matag-od do butkon." The nga linker would not be appropriate in place of do because it would make butkon ("shoulder; sleeve") equivalent to the adjective puti' ("white") and matag-od ("short"). Such a construction would be confusing since butkon is not an adjective in this case, but part of an adjective phrase "matag-od do butkon", which in turn is part of the even larger adjective clause as stated above. Thus, to be clear and to show the amplification of the adjective matag-od, the marker do is used as an attributive.

(b) "Ro tawo ag ro ungá' nagatikáng sa daean."
("The man and the child were walking down the road.")

Here again, the ro-marker is used to amplify or expand the subject in order to make it clear that both tawo and ungá' are involved in the Topic position. Although the phrase "ro tawo ag unga'" would be grammatically correct, the additional use of the Topic marker shows the expanded or amplified subject more clearly.

(c) "Ro imong gina-osoy, hay imáw ro ginhari-an ngará."
("That which you have been looking for is this kingdom.")

Both the Topic pronoun imaw and the Topic marker ro join together in making an attributive phrase: "imáw ro ginhari-an ngara." Stress is equally put on the phrase "kingdom" and also on "that which you have been looking for" due to the additional statement of Topic function words. The sentence could have read: "Rondayang ginhari-an ro imong gina-osoy", but not with as munh impact or effect as made possible with the attributive phrase "imáw ro...".

Consequently, the Topic markers or Topic function words can be and should be used with noun-centers to show amplification, expansion, or further explanation of another noun-center.

(2) ATTRIBUTIVE USE OF THE ASSOCIATE. Associates can also be used in noun-center constructions, as opposed to the previously discussed verb-center constructions. These uses can not be focused upon, since they involve more complex phrases, though the head or main noun-center they attribute can be made the object of a focus situation. The primary use of the Associate function class in this case is to show companionship or association with another party:

(a) "Nagadto sanda ku ungá' sa Baguio."
("They went with the child to Baguio.")

(b) "Magaulí' kamo ku inyong mga asawa sa probinsya?"
("Will you and your wives return to the province?")

(c) "Maadto kamí ni Paúl sa sine."
("I am going to the movie along with Paul.")

In the cases where ku is used, it maintains its definite character. To show an indefinite companion or associate (such as "a child", "a man"), the marker it can be used.

Another attributive use of the Associate has already been pointed out, namely as a possessive phrase. Such a phrase can be used in either focus or non-focus situations:

(d) "Siín do maeukóng ku ayam?"
("Where is the dog's dish?")

(e) "Mauno ro diskurso ni Juán?"
("How was Juan's speech?")

(f) "Pilá ro imong saewae?"
("How much were your trousers?")

Still another use of the Associate is as an appositive phrase, such as:

(g) "banwa it Kalibo"
("town of Kalibo")

(h) "gubyerno it Akeán"
("government of Aklan")

The use of the spatial relators, such as "sa pihak it bukid" evidences this appositive use of the Object marker it, in this case used associatively.

5,2. THE TIME SYSTEM. The three oblique function markers can be used in a certain number of phrases, limited by idiom, to express time.

(1) ku AND PAST TIME. A phrase headed by the Associative marker has the meaning of "over...ago" in English, since the time stated must have occured in toto or completely in the past. A list of such idioms reads:

(a) UNITS OF TIME WITH isaea

ku adlaw nga isaéa	("some day [in the past]")
ku isaeáng adlaw	("the day before yesterday")
ku isaeáng dominggo	("the week before last")
ku isaeáng buean	("the month before last")

(b) NAMES OF THE DAYS OF THE WEEK, MONTHS, YEARS:

ku Lunes	("last Monday")
ku Martes	("last Tuesday")
ku Enero	("last january")
ku Mayo	("last May")
ku 1963	("in 1963 [past time]")
ku 1943	("last 1943")

(c) NAMES OF IMPORTANT HISTORICAL EVENTS

ku rebolusyon ("during the Revolution")
ku gerra ("during the War")

However, in other instances of past time, a different idiom is employed, namely the statement of time with the particle eon:

(d) "daywang adlaw eon" ("two days ago")
(e) "limang ka buean eon" ("five months ago")
(f) "tatlo ka dag-on eon" ("three years ago")

(2) it AND PRESENT TIME OR TIME WITHIN. The Object marker can be used in certain phrases to express a certain time within which an action might occur:

(a) "kahapon it hapon" ("yesterday afternoon")
(b) "ku petsa 21 it gabi-i" ("on the night of the twenty-first")
(c) "sa sueód it daywang oras" ("within the next two hours")

(3) sa AND FUTURE TIME. The sa-marker is used to express time in the future:

(a) "sa daywa pang adlaw" ("in two more days")
(b) "sa Lunes" ("on Monday")
(c) "sa masunód nga dominggo" ("next week")
(d) "sa 1975" ("in 1975")

5.3. PREPOSITIONAL ELEMENTS. Since the marker sa is not a locative or a preposition in itself, other forms become necessary to clarify prepositional-type meaning. Most of these prepositional elements are used in conjunction with a referent marker (sa, kay/kanday) or a referent form (kakon, kato) to convey their full meaning.

The list of prepositional elements in Aklanon is not very large:

bangód	("because" [unreal])	maeapít	("near")
gikan	("from" [Ilongo])	maeayó'	("far from, distant")
halín	("from")	para	("for" [beneficiary])
hanungód	("about")	tubtub	("until")
hasta	("until, up to")	tungód	("because" [real aspect])

Examples and diagramming of such sentences would be as follows:

(a) "Imáw dungganon nga tawo halín sa anang kabata-an."

imáw /	dungganon	nga	tawo /	halín	sa	anang	kabata-an
T/pro	Adj	Lm	Nom	PE	Rm	A/pro-Lm	Nom
actor	modf.	link	comp.	time		poss.	time
"he"	"honorable"		"man"	"from"		"his"	"youth"

("He was an honorable man from the time of his youth.")

(b) "Nagsugilanon sanda hanungód sa gerra."
("They spoke about the war.")

(c) "Ro andang baeáy maeapít sa bukid pero maeayó' sa banwa."
("Their house is near the mountain but far from the town.")

5,4. STATEMENTS OF COMPARISON will be treated in detail in the following chapter on "ADJECTIVES". However, we need to note that the function markers or function words play an important role in making comparisons in Aklanon. Both the Associate and the Referent phrases are commonly used:

(a) "Ro kusóg ku tawo ngarón eablí pa ku sa anwang."
("That fellow's strength is more than that of a carabao.")

(b) "Mas mataas pa si Tomás ku kay Philip."
("Thomas is much taller than Philip.")

(c) "Si Pedro hay mas matambók pa kimo."
("Peter is much fatter than you.")

5,5. ASSOCIATIVES USED AS QUOTATIVES. The various associative forms can be used to quote the words or speech of another person, when linked to the sin- or kun- morphemes:

	"sin-"		"kun-"	
	SINGULAR	PLURAL	SINGULAR	PLURAL
COMMON NOUNS	sinana ku...	sinanda ku...	kunana ku...	kunanda ku...
PERSONAL NAMES	sinay...	sinanday...	kunay...	kunanday...
PRONOUNS:				
speaker	sinakon	sinamon	kunakon	kunamon
speaker-listener	**	sinaton	**	kunaton
listener	sinimo	sininyo	kunimo	kuninyo
other	sinana	sinanda	kunana	kunanda

Examples of their use:

(a) "Sinay Carlos 'Makaon eon kitá.'"
("Carl said: "Let's eat.'")

(b) "Sinanda ku mga tawo hay 'Indi' sanda makamunót.'"
("The people said 'They could not go along.'")

(c) "Anó sinimo?"
("What did you say?")

(d) "Kunakon hay maaeam ka."
("I said that you were intelligent.")

Of these two groups, the sin-forms are preferred in the dialect around the Kalibo area. In the northern part of the province, particularily around Ibajay, the kun-forms are generally used, particularily as alternates for the sin-forms.

There is a small set of pronouns which has an alternate quotative form, used as discourse particles and enclitics:

makon	("I say, I said")
maton	("We [should] say" [usually used in giving corrections])
mana	("he/she said; it is said")

Another such form exists which is the fusion of kun- and ano:

kunó	("it is said; it is believed")

These forms will be discussed later on in the section on "ENCLITICS" (Unit VI, F, 1, 3).

5,6. PARENTHETICAL AND IDIOMATIC USE OF THE PRONOUNS. The Aklanon dialect has a good number of idioms centering around pronoun forms and abbreviations for the pronouns. The reader is referred to the section on "CONTRACTIONS" (p.44) to see the frequency of contractions in Aklanon speech. Further idioms involve--

(1) a parenthetical use of the marker it and many abbreviations:

(a) "Kagwapo ka ting."
("You're a handsome devil, you are!.")
N.B. Full form: "Kagwapo ka it imo."

(b) "Owá' ka mating karón it magustohan?"
("You don't have any liking for that?")
N.B. Full form: "Owa' ka man it imo nga..."

Such contractions as these are employed by Aklanons in their everyday speech. This idiom must therefore be accepted as current informal speech, and the abbreviations within it as part and parcel of the entire form. The full forms are written for the benefit of the foreign-learners so that they can see the sense of the abbreviations and master the idiom for themselves. The English translations are not literal, but rather attempt to catch the idiom of the dialect, particularily in (a) where the pronoun form is repeated: ka ting - "you...you are".

(2) sentences without a formal Topic function word. Such sentences could be said to be without focus since they do not carry the usual Topic function phrase, but only a parenthetical pronoun phrase:

(c) "Indi' tang magpati kimo."
("I won't believe you.")
N.B. Full form: "Indi' it akon nga magpati kimo."

(d) "Bukón pa tana it soldado kató."
("He still wasn't a soldier at that time.")
N.B. Full form: "Bukón pa it ana it soldado kató."

These forms are highly idiomatic and frequent in current Aklanon speech. These parenthetical forms could be considered to be a t-morpheme and the akon Associate pronoun class:

[speaker]	takon, tang	tamon
[speaker-listener]	**	taton
[listener]	timo, ting	tinyo
[other]	tana, ta	tanda

(3) the use of the parenthetical expression ta [it ana] and the Referent pronoun system. The statements that result are highly idiomatic descriptive sentences based on the form:

ka -[adjective root] + ta + k---[referent pronoun form]

Examples:

(a) "Kahinay ta kimo!." ("You're so slow! ")
(b) "Kabuót ta kana! " ("He is so very kind! ")
(c) "Kaisog ta kakon." ("I am very brave.")
(d) "Kaitúm ta kanda." ("They are so black!.")

This construction carries the literal English meaning: "It is very [descriptive element] to... [pronoun form]." Once again, these forms are part of the corpus of informal, but very frequent Aklanon speech. Because of the frequency of such forms, they cannot be ignored in a complete treatment of the dialect's structure.

E. ADJECTIVES.

1. THEORY. The desire for precision in modern linguistics makes it difficult, if not impossible to define any part of speech. For any definition suggested, there are usually a host of exceptions. If we say, for example, that nouns name substances and that adjectives name qualities, the philosopher would ask us to prove that either of those elusive terms actually exist, and we would find the idea of either of them melting in our minds.

1, 1. NATURAL ADJECTIVES. Looking for words which name qualities, we can find the following forms in Aklanon that seem to be natural adjectives:

itûm	("black")	eunôt	("rotten")
putî	("white")	hiláw	("raw, unripe")
pueâ	("red")	hilóng	("drunk")
bata'	("young")	kambang	("two-colored")
eagi	("old, ancient")	isóg	("brave, daring")

Certain words, then, automatically fit the definition of words which name qualities, but they do not account for the entire class of adjectives.

1, 2. SYNTACTIC DEFINITION. It is a fact that nouns can be said to name, but adjectives do not in effect name, they describe, modify, reinforce or otherwise limit. Hence, we find not a notional definition, but rather a syntactic definition which says a little bit more about adjectives.

The primary identifiable quality about adjectives is their ability to fill the slots left blank in a structure such as:

"ro tawo nga...(1)...hay medyo nga...(2)..."
("The ...man is somewhat...")

These two positions may be described as (1) following the nga linker and describing a nominal form in a substantive clause bound together by a function marker; (2) following the ligature nga in a descriptive clause marked by a qualifier (such as medyo). This frame is intended to be a type of criterion to define adjectives, and is of grammatical interest only. Obviously, most of the statements derived will be circular, yet they will reveal an adjective form in a paradigm:

(a) "Ro tawo nga magueang hay medyo nga mabuót."
("The old man is somewhat kind.")

(b) "Ro tawo nga mabuót hay medyo nga manggaranon."
("The kind man is somewhat rich.")

(c) "Ro tawo nga manggaranon hay medyo nga magueang."
("The rich man is somewhat old.")

The above examples illustrate the adjectival quality of magueang, mabuot and manggaranon. The basic framework could be altered to identify a wider range of adjectives:

(d) "Ro macayó' nga lugár hay medyo nga mayád."
("The distant place is somewhat good.")

(e) "Ro mayád nga sugilanon hay medyo nga interesado."
("The good story is somewhat interesting.")

(f) "Ro interesado nga bakasyonan hay medyo nga maeayô."
("The interesting vacation spot is somewhat distant.")

If we adopt this frame, we must accept the consequence that not every adjective form will fit. On the other hand, there may be some other parts of speech which would fit by sense, but yet not be true adjectives. If we examine the problem more closely, we will find certain criteria with regard to the form of adjectives that settle the problem more satisfactorily. The formal definition of adjectives will take us into the next two sections. The first will deal with the basic affixes or derivational affixes most common to adjective forms. The second will deal with the comparison or degree of adjectives.

1, 3. GENERAL DEFINITION OF ADJECTIVES. In light of the previous observations, we can say the following about adjectives:

(1) They are predicative or descriptive words.

(2) They have no inflection for focus, aspect or tense like verbs; but they do have inflection for degree, and can be compared or used in comparisons.

(3) Whereas verbs have a possible form in na-, most adjectives have a root form in ma-, and they have no form in na-.

(4) Adjectives can occur after qualifiers which indicate the degree to which an adjective is meant to apply. These qualifiers illustrate an adjective to be an adjective; they point out adjective constructions.

2. STANDARD ADJECTIVE-MAKING DERIVATIONAL AFFIXES. There are a number of affixes which commonly occur with adjective bases or other bases to make up adjective forms. In some cases, these affixes are homophonous with affixes used with other parts of speech. In this case, it becomes necessary to remind the reader to be aware of the differences, particularily between the ma- verb prefix and the ma- adjective prefix. Generally, there is no difference in stress or accent, and the form must be known through its meaning and/or context in the clause or sentence. For the sake of simplicity and completeness, the various forms have been grouped together, centering around a common form.

2, 1. THE BASIC ADJECTIVE ROOT CLASS is a group of forms centering on the root word without any type of prefixation, though infixation or suffixation is possible.

(1) ADJECTIVE BASES such as:

dimót	("stingy, thrifty")	bulók	("bad, lousy")
eahá'	("cooked")	mayád	("good")
bata'	("young")	mahaé	("dear, expensive")
eunót	("rotten")	ibá	("different; other")
sadyá'	("pretty")	sadyáh	("happy-go-lucky")

(2) REDUPLICATED WORDS, which have the sense of artificiality or diminishment:

asul-asúl ("slightly blue"), from asul ("blue")
eamig-eamíg ("cool"), from eamig ("cold")
init-init ("warm"), from init ("hot")

(3) ADJECTIVES WITH -in- INFIX, with the meaning "has the character of":

binata'	("youthful")	inadlaw	("daily")
binuean	("monthly")	inungá'	("childish")

(4) ADJECTIVES WITH THE -an OR -on SUFFIXES, with the meaning "has the quality of":

biki-ón	("having a goiter infection")
sip-onón	("having a cold")
tawohon	("populated")
tisikohón	("having tuberculosis")

utokan	("intelligent; 'brainy'")
ba'ba-on	("talkative")
dila-an	("blabbermouth")
buot-an	("mature, having character")

(5) ADJECTIVES WITH THE -anon AND -anan SUFFIXES:

manggaranon	("rich, wealthy")
muli-anón	("senile")
but-anan	("kindly, good")

2, 2. THE ma- ADJECTIVE CLASS is probably the largest class of adjectives, since ma- is the characteristic prefix for most adjectives.

(1) ADJECTIVES WITH ma- AS PREFIX:

mabug-at	("heavy")	mahilab	("fatty, greasy")
madamoe	("thick")	masubó'	("sad, lonely")
maeaba-ab	("lukewarm")	mataas	("tall, high")
maeapad	("wide")	mataeaw	("cowardly")
maeangás	("naughty")	matambúk	("fat")
mahapdi'	("painful")	matam-ís	("sweet")

(2) ADJECTIVES WITH maka- PREFIX AND $-gV_1-$ INFIX. This sub-class is made up of roots from the Stative Verb class, and has the general meaning of "-ous" or "-some" in English.

makadueuyog	("soporific")	makasaeakit	("painful; makes one sick")
makahieilo'	("poisonous")	makataeapon	("contagious")
makakueueba'	("fearsome")	makaueugot	("angersome, outrageous")
makahieilong	("intoxicating")	makaeueu-oy	("pitiful, saddening")

(3) ADJECTIVES WITH ma- PREFIX, -in- INFIX, AND -on SUFFIX are somewhat similar to the English "-ful" or "-ing" adjectives:

mabinuligón	("helpful")	mapainubsanon	("humble, self-effacing")
masinaligon	("trustworthy")	mahinigugmaon	("loving")
matinahoron	("respectful")	matinanda-on	("mindful, always remembers")

(4) ADJECTIVES WITH ma- PREFIX AND -an SUFFIX are related to (3) above:

masaligan	("trustworthy")
matamarán	("perpetually lazy")

(5) ADJECTIVES WITH THE maki- PREFIX denote "an indulgence to" or "prone to":

makibaeus	("quick to revenge")
makidapák	("quick to slap")
makikwarta	("money-hungry, covetous")
makidyos	("godly, religious")
makiparyente	("devoted to one's family and/or relatives")

2, 3. THE pa- ADJECTIVE CLASS is directly related to the]pa- causative verb and noun prefix forms listed in previous chapters. It consists of several sub-classes:

(1) ADJECTIVES WITH THE paea- PREFIX denote a "devotion to" or a "fondness for":

paeakaon	("fond of eating")	paeadumdum	("fond of thinking")
paeahibayág	("fond of laughing")	paeaumóg	("always soiling clothes")

(2) ADJECTIVES WITH THE pina- PREFIX denote that someone or something was led to do some action:

pinakaon	("forced to eat")
pinahambae	("asked to speak")
pinaisdog	("requested to move over")
pinahalín	("caused to transfer")
pinasueód	("made to go in")

All of these above forms represent the majority of derivational affixes used with adjectives in current Aklanon speech. There are other affixes, as we shall presently see, but they represent a change in the degree of an adjective. Since they represent a change in the degree of an adjective, they are inflectional rather than derivational, and deserve separate treatment.

3. THE DEGREE OF ADJECTIVES. Both adjectives and verbs are predicatives. They predicate or say something about nouns or nominals. Verbs predicate, as we have seen, by means of tense, aspect, mode, focus and quality. Adjectives predicate, or say what they have to say, by degree. They tell just how far the quality they describe applies.

In Aklanon, the ma- adjective class illustrates, as well as simple adjective bases or roots, some six distinct levels or degrees:

1. POSITIVE, which simply qualifies or describes;
2. DIMINUATIVE, which weakens the quality of the description;
3. RELATIVE, which predicates a mildly unequal relationship;
4. INTENSIVE, which illustrates a great degree of a quality;
5. SUPERLATIVE, which illustrates the highest degree of a quality.

We will discuss these various degrees individually.

3,1. An adjective which simply states something, or describes, is said to be in the POSITIVE DEGREE:

(a) "Maabtik ro ungá'."
("The child is quick.")

(b) "Itúm ring buhók."
("Your hair is black.")

(c) "Ro saging ngará hay habaê."
("This banana is almost ripe.")

3,2. An adjective is made DIMINUATIVE by repetition of the root word. If the form normally calls for the ma- prefix, then ma- is used as prefix and the root word is repeated:

(a) "Bulok-bulok ro akong obra."
("My work is fairly poor.")

(b) "Mainit-inít do tubi'."
("The water is warm.")

(c) "Tambok-tambok ka timo."
("You are a little bit stout.")

(d) "Ro sabáw maaeat-aeát."
("The soup is a little too salty.")

3,3. An adjective can be made RELATIVE by use of the -uǥ- infix. In some cases, usually with adjectives that obligatorily have the ma- prefix, the -uǥ- infix is fused with the ma- prefix forming a new prefix, muǥma-. In other instances, where the ma- prefix is not obligatory and the root word can generally stand alone, the maC$_1$uǥ- prefix is used. Examples:

ma- OBLIGATORY ROOTS		RELATIVE FORM	
mayád	("good")	muemayád	("slightly better")
maháe	("dear")	muemaháe	("slightly dearer")
madaeom	("deep")	muemadaeom	("slightly deeper")
mahaba'	("long")	muemahaba'	("slightly longer")
mataas	("tall")	muemataas	("slightly taller")
STANDARD BASE ROOTS		RELATIVE FORM	
bug-at	("heavy")	mabuebug-at	("slightly heavier")
tam-is	("sweet")	matuetam-is	("slightly sweeter")
tambok	("fat")	matuetambok	("slightly fatter")

These relative forms are not necessarily used in comparisons, particularily of any two different things. Usually the relative degree is used in comparing a person or thing against itself:

(a) "Muemataas eon do anang ungá'."
("His child is already a bit taller.")

(b) "Matuetam-is ro pandulsi ngará."
("This dessert is a little sweeter.")

(c) "Mabuebug-at do eapsag."
("The baby is heavier.")

3,4. An adjective can be made to be INTENSIVE by use of the ka- prefix, which adds the meaning of "very" or "very much so" to the adjective base:

(a) "Kasadya' ro sine kabi-i."
("The movie last night was very nice.")

(b) "Kanamit do pagkaon sa andang saeo-saeo."
("The food at their party was very delicious.")

(c) "Kaeapad do subá'."
("The river is extremely wide.")

3,5. THE SUPERLATIVE degree, when used outside of comparisons, can be shown in any one of three ways:

(i) The ka- prefix and the -an suffix can be added to the root to show the highest degree of a quality. This is considered the most idiomatic way in Aklanon today:

(a) "Kabahoeán nga tawo ra."
("This is the tallest fellow.")

(b) "Katam-isán nga dulsi ro akong ginsamitán ngarón."
("I just tasted the sweetest candy.")

(c) "Kamahaeán ro andang mga presyo."
("Their prices are the highest.")

(2) The pinaka- prefix can be added to a root word to denote that the quality of the adjective is believed to be the highest:

(a) "Imáw ro pinakamaaeam nga estudyante sa atong eskuylahan."
("He is considered the smartest student in our school.")

(b) "Pinakamangaranon imáw sa tanán natong kasimaryo."
("Among our barriomates, he is considered to be the richest.")

This pinaka- prefix is thought by folk linguistics to be borrowed from Tagalog. However, its use and meaning in many instances differ quite sharply from that Northern Philippine dialect and should establish it as an independent Aklanon phenomenon.

(3) Very often the discourse particle gid is used with superlative quality connotations:

(a) "Rondayang ginhimo nimo hay mayád gid."
("This work of yours is the best.")

(b) "Magasto gid ro inyong ginpaha-om."
("Your preparations were extremely extravagant.")

3,6. AN ADJECTIVE COMPARISON CHART OF DEGREE OF INTENSITY. By comparing two related, antonymous adjectives we can graphically see the varying degrees of intensity:

DEGREE	ADJECTIVE FORM	MEANING
SUPERLATIVE:	kaeumohán	("easiest")
	pinakamaeumó	("considered easiest")
	maeumó gid	("most easy")
INTENSIVE:	kaeumó	("very easy")
RELATIVE:	muemaeumó	("a little easier")
POSITIVE:	maeumó	("easy")
DIMINUATIVE:	maeumò-eumó	("slightly easy")
NEGATIVE:	bukón it maeumó	("not easy")
NEGATIVE:	bukón it malisód	("not difficult")
DIMINUATIVE:	malisòd-lisód	("slightly difficult")
POSITIVE:	malisód	("difficult")
RELATIVE:	maluelisód	("a little more difficult")
INTENSIVE:	kalisód	("very difficult")
SUPERLATIVE:	malisód gid	("most difficult")
	pinakamalisód	("considered most difficult")
	kalisorán	("most difficult")

This particular chart should give the reader a graphic example of the way adjectives can vary in meaning or degree, and how levels can be distinguished in one's way of speaking. Indeed, the handling of adjectives creatively in poetry and good prose is a true art.

4. QUALIFIERS are a select group of function words which indicate the degree to which the meaning of the adjective with which they appear is applicable. Since they can also appear with adverbs, they are not exclusive adjective-determiners, and cannot necessarily be used as a test for the adjective slot. The qualifiers are of different sorts, and can be grouped by their position in the clause, and whether or not they are linked to the word they qualify. With this criterion in mind, we can distinguish two types of qualifiers:

4,1. THE QUALIFIERS THAT ARE LINKED TO THE ADJECTIVE FORM are as follows:

WITH it		WITH nga	
bukón it...	("not; un-")	sobra nga...	("too...")
...it duro	("very...")	masyado nga...	("quite...")
sobra it...	("too...")	nga mayád	("extremely...")

Examples of these, along with the basic pattern for diagramming are as follows:

(a) "Bukón imáw it manggaranon."

bukón	/	imáw	/	it	manggaranon
Neg		T/pro		Om	Adj
A.det		actor		link	modf.
"not"		"he"			"rich"

("He is not rich.")

(b) "Sobra nga kamaháe ro singsing."
("The ring is too expensive.")

(c) "Ro among maestra masyado nga buót."
("Our teacher is quite kind.")

(d) "Maugán imáw it duro."
("He is extremely lightweight.")

(e) "Rondatong isda' mabahóe nga ungód."
("That fish was extremely large.")

4,2. THE QUALIFIERS THAT ARE NOT LINKED TO THE ADJECTIVE FORM are taken from a group of function words called discourse particles. Two of them are prepositive (that is, they come before the word they complement) and one of them is postpositive (that is, it follows the word it complements):

matsa...	("it appears; it seems as if")
medyo...	("somewhat; about")
...gid	("very; extremely; most")

Note that we have already discussed gid in our section about the "SUPERLATIVE" (page 172). Examples of these qualifiers are as follows:

(a) "Matsa macaníg ro tyempo makarón."
("The temperature today appears to be cold.")

(b) "Matsa maisog imáw."
("He is somewhat belligerent.")

(c) "Medyo maháe ro anang mga baróng."
("His barongs are somewhat expensive.")

(d) "Mainít gid do sabáw."
("The soup is very hot.")

The enclitic gid can be used for emphasis with the other qualifiers:

(e) "Mahíe gid nga mayád ro andang baeáy."
("Their house was so very expensive.")

5. STATEMENTS OF COMPARISON. Traditional grammars had long discussed the comparative and superlative degrees of adjectives, but they failed to see clearly to what extent adjectives are the centers of syntactic or grammatical constructions. When an adjective is used alone to describe, we do not have much to do in the way of sentence analysis; but when the adjective is used to compare one thing against another, to set one thing into one group and another thing into another group, then we have a good bit happening in the sentence that deserves comment.

We have seen how a verb is a center, and how the whole clause is tied together through the verb. Adjectives, we noted, are also predicates; they can also be centers of some very complex constructions. Usually when we have two nouns and an adjective in a clause, we have a comparison. In language, there are generally two types of comparisons--comparisons of related and comparisons of unrelated things. Looking at it in another way, we have an EXTERNAL COMPARISON--a comparison of outside groups defined to be different; and we have an INTERNAL COMPARISON--a comparison of inside groups defined to be similar or the same.

The old schools with their traditional grammar clearly saw the two types of comparisons and labeled them "comparative degree" and "superlative degree". In so doing, part of the precision and detail with regard to statements of comparison is lost. For example, the "comparative degree" was thought to include statements with the general comparative form of the adjective: "He is taller than his father." After discussing such comparative forms for adjectives, the traditional grammars went to the superlative degree. In effect, they had missed many other types of comparisons. For example:

"He is tall like his father."
"He is as tall as his father."
"He is like his father; he is tall."
"He is not as tall as his father."
"He is so tall that he can play basketball."
"He is not tall enough to play basketball."

These examples should clearly illustrate how a substantial part of the character of adjectival comparisons was left unexplained. The presence of the word "tall" in those above sentences gives a host of possibilities with regard to comparisons. Comparisons are of their very nature syntactic--that is, they involve a good deal of grammar. You cannot compare without at least two nouns and an adjective; and the form of the adjective in comparisons is not simple. There are many types of comparative adjectives.

This brief excursion into the history and the pitfalls of traditional grammar with regard to its treatment of the comparative degree is to prepare the reader to approach the following discussion with an open mind. The comparison of adjectives is a more complex thing than it used to be some years ago.

5a. EXTERNAL COMPARISONS. When we compare two things that are different we are, of necessity, comparing things which are outside of each other's group. They are defined by the very nature of the comparison to be different. There are three basic types of external comparisons, and each type has a two-fold subdivision--positive and negative.

5a, 1. COMPARISONS OF EQUALITY show the similarities of two different groups. In Aklanon such statements can be made in two ways:

(1) The most frequent way to make a comparison of equality is to state the adjective along with the phrase "kamana ku..." or "parehas ku..." ("as...as; like; similar"). The phrase "kamana ku..." is considered to be "pure Aklanon", while "parehas ku..." is obviously borrowed from the Spanish. Both are in current use today:

(a) "Mataas imáw, kamana man ku anang amá."
("He is tall, just like his father.")
("He is as tall as his father.")

(b) "Pareho si Carlos kay Jose."
("Carl is like Jose.")

(c) "Rondayang eambong pareho it kamaháe ku randanhang eambong."
("This shirt is just as expensive as that shirt.")

Note in example (b) that the kay marker is used with personal names. This is generally true for pronouns and deictics also; the Referent form is used in place of the ku-marker. Note this in the following:

(d) "Raya parehas karató."
("This is the same as that.")

Note in example (c) that when the object of comparison is stated, the it-marker is used. Note this in the following:

(e) "Ro eaki ngará hay parehas it kataas ku sa bayi ngarón."
("This man is the same in height as that woman.")

- The NEGATIVE of these statements is generally given by the adjective "eaín ku..."

(f) "Raya eaín karató."
("This is different from that.")

(g) "Eaín ro kataas ni Jose ku ay Pedro."
("The height of Joseph is different from that of Peter.")

(2) A second way of showing comparisons of equality in Aklanon is through the prefix kasin(g)-:

(a) "Rondayang baróng kasingmaháe ku randatóng baróng."
("This barong is just as expensive as that one.")

(b) "Kasintaas imáw ku anang iná."
("He is just as tall as his mother.")

- The NEGATIVE in this case is "kabos ku..." [for linear measurement] and "kueang ku..." [for quantitative and qualitative measurement]:

(c) "Kabós rondayang eambong ku sa hustong sukat."
("This shirt is not the same as the proper cut.")

(d) "Kueang ro bugás ngará ku sa rondanhá'."
("This rice is not the same as that.")

5a. 2. SCALER COMPARISONS generally consist of what the traditional grammars called "the comparative degree". Altogether, Aklanon has four different statement types to make scaler comparisons:

(1) The most frequent way to make a scaler comparison is to put the particle mas [borrowed from the Spanish] before an adjective in the positive degree. The marker sa is used on common nouns, otherwise a Referent form is used on personal names, pronouns and deictics:

(a) "Mas makusog imáw sa anwang."
("He is stronger than a carabao.")

(b) "Mas mataas si José kay Pedro."
("Joseph is taller than Peter.")

(2) Another common way of comparing is with the enclitic pa:

(a) "Makusog pa imáw sa anwang."
("He is stronger than a carabao.")

(b) "Matam-is pa ta ro dulsi ngarón sa asukar."
("That candy is sweeter than sugar.")

(c) "Si Maria mangaranon pa kay Lita."
("Maria is richer than Lita.")

(3) Full reduplication of the adjective root can show comparison to some degree when followed by a Referent phrase:

(a) "Mataas-taas ro amon nga baeáy sa ratóng eskuylahán."
("Our house is [slightly] higher than that school.")

(b) "Maisot-isót ro akong ayam ku sa imo."
("My dog is [somewhat] smaller than yours.")

(4) More or less archaic Aklanon, still used in formal speeches, uses the particle eabíng, along with a Referent phrase, to show scaler comparison:

(a) "Ro saesae-on hay eabíng mabug-at sa kahoy."
("Iron is heavier than wood.")

(b) "Imáw eabíng mabuot, eabíng dyosnon katon tanán."
("He was much kinder and much more godly than all of us.")

- THE NEGATIVE of scaler comparisons in Aklanon is generally given by bukon [it]...

(c) "Bukón imáw it mas maaeam kanda."
("He is not smarter than they.")

(d) "Bukón gid imáw it magasto pa kakon."
("He is not at all more extravagant than I.")

Another form of the NEGATIVE makes an adjectival phrase with minus and a nominal construction:

(e) "Minus imáw sa abilidád kay Juán."
("He has less ability than John.")

(f) "Imáw ro kaminusán it utok."
("He is the least intelligent.")

This last example (f) shows a use of minus in a superlative comparison.

5a, 3. COMPARISONS OF CONSEQUENCE are accomplished by linking adjectival clauses together with the linking marker nga:

(a) "Masyadong kagin-ot nga matsa maeumôs akó."
("It is so damp [humid] that I could drown.")

(b) "Kainit nga panahôn daya nga matsa mamatáy akó."
("The weather is so hot that I could die.")

(c) "Husto ro kataas ni Jose nga makahampang it básketbol."
("Joseph is tall enough to play basketball.")
[Literally: "The height of Joseph is good enough to play basketball."]

(d) "Masyado imáw nga kusog nga sobrang makaguyod it karosa ngarón."
("He is so strong that he can easily pull that cart.")

Note how complex and involved these adjectival comparisons can be. Note how a diagram of one of them is constructed:

(e) "Bastanti imáw nga hibakáe nana ring kabuhi'."

bastanti /	imáw /	nga /	hibakáe /	nana /	ring	kabuhi'
Adj	T/pro	Lm	gOF-H/futr	A/pro	Tm-A/pro	Nom
modf.	actor	consq	verb	actor	goal	
"wealthy"	"he"	"so that"	"buy"	"he"	"your"	"life"

("He is so wealthy that he could afford to buy your life.")

Note in the diagram that the linking marker is used here to show the consequence of what the adjective implies.

-The NEGATIVE of these comparisons of consequence is simply put with the negative particle indi':

(f) "Masyadong kamahâe ron nga indi' akó makasaráng."
("That is so expensive that I cannot afford [it].")

(g) "Sobrang kamaháe nga indi' masarangán do presyo."

sobrang	kamaháe /	nga /	indi' /	masarangán /	do	presyo
Adj-Lm	Nom	Lm	Neg	gRF-A/futr	Tm	Nom
A.det	modf.	consq	futr.	verb	ind.g	
"too"	"expensive"	"that"	"not"	"afford"		"price"

("It is too expensive to be bought.")

5b. INTERNAL COMPARISONS. When we compare to things that are defined to be the same or at least similar, that is, when we compare things that we consider to be in the same group, we are making an internal comparison. Such internal comparison is what the traditional grammars treated under "the superlative degree of adjectives". We already mentioned the superlative degree when it is used outside of comparative statements. We will now discuss it when it involves more complex grammatical structures than the mere statement of an adjective.

5b, 1. THE SUPERLATIVE DEGREE in Aklanon can be used in any one of three comparative statements.

(1) The most frequent way to make an internal comparison in Aklanon is to use the ka- prefix and the -an suffix on an adjective root; a Referent phrase will show the group inside

which the comparison occurs:

(a) "Kabahoeán ka nga tawo sa Pilipinas giato ."
("You must be the biggest fellow in the Philippines.")

(b) "Kaaeamán imáw sa tanán nga anang isigkaklasi."
("He is the smartest of all his classmates.")

(2) Another frequent way is to use the prefix pinaka- to stress that it is believed that the quality is superlative in a certain group:

(a) "Pinakamatambok nga bayi ra sa kalibotan."
("This is probably the fattest woman in the world.")

(b) "Rondató ro pinakabulók sa tanán nga akong ginhimo."
("That was the worst thing of all I've done.")

(c) "Pinakamakusog rondaya sa tanán nga mga anwang."
("This is recorded to be the strongest of all the carabaos.")

(3) Generally, the phrase "sa tanan" is sufficient to carry the notion of superiority, particularily if it is reinforced by the particles eabíng or pa gid:

(a) "Masaligan pa gid si Rogelio sa tanán nga akong kabulig."
("Roger is the most trustworthy of all my helpers.")

(b) "Eabíng mayád don sa tanán nga mga ibá."
("That is the best of all the others.")

- NEGATIVES of these superlatives are made with the phrase "bukon it...", as is the case for all basic adjectives:

(c) "Bukón it pinakamaháe ronduyon sa akong mga eambong."
("That is not the most expensive of my dresses.")

6. ADJECTIVALS can be made from SUBSTANTIVES by simply prefixing a Referent form with the prefix ma-. This applies to proper names, pronouns and deictics:

(a) "Makay-Tatay gid nana imáw it kataas."
("He is just as tall as his Father.")

(b) "Matsa makakon nga edád man imáw."
("She is just about the same age as me.")

(c) "May ana man nga makimo nga hitsura."
("He has a face quite similar to yours.")

(d) "Makará man kunta' ro imong obra."
("Hopefully, your work would be like this.")

(e) "Makarón ro oras sa pagpangamuyó'."
("This is the time for prayer.")

(f) "Makató nga klasi ro akon nga naila-an."
("That is the type which I like.")

F. ADVERBS AND ADVERBIALS.

1. THEORY. When we come to the definition of just exactly what an adverb is or might be, we are faced with exceptions on almost every count, and the task is not an easy one.

1,1. NOTIONAL DEFINITION--NATURAL ADVERBS. Perhaps the simplest, although the most facetious definition or description of the Adverb is to say that it does what the other parts of speech--nouns, verbs and adjectives--do not do. Verbs can be said to do, nouns name, and adjectives describe. Adverbs answer the remaining questions; they do what is necessary in the sentence beyond the functions of verbs, nouns and adjectives.

Notionally, they can be defined as "words which answer the questions: when?, where?, how? and how much?". This is good enough on an elementary level since it accounts for such words as:

(1) The WHEN? adverbs:

kabi-i	("last night")	sa Lunes	("on Monday")
kahapon	("yesterday")	sa Mayo	("in May")
hin-aga	("tomorrow")	ku Hwebes	("last Thursday")
hinduna'	("later on")	ku isaeáng adlaw	("the day before yesterday")
maeaká'	("seldom")	sa umabót nga buean	("in the coming month")
taeagsa	("rarely")	kainang agahon	("earlier this morning")
makarón	("now")	kató anay	("once upon a time")

(2) The WHERE? adverbs:

iya	("here" [near me])
una'	("there" [near you, not far from me])
iná'	("there" [near you, but far from me])
idto	("there" [far away from us])
sa inyo	("at your place")
sa plasa	("at the plasa")
sa pihák it bukid	("on the other side of the mountain")

(3) The HOW?-type adverbs:

madalí'	("quickly")	it mayád	("well")
mahinay	("slowly")	it mahipos	("quietly")
malipay	("happily")	it duro	("very much")

(4) The HOW MUCH? adverbs:

tigdaywa	("two by two")	it abó'	("a lot; very much")
tiglimá	("five by five")	it sàngkurót	("a little; slightly")

Another distinction that can be noted about adverbs is that they are NON-FOCUSABLE. They can describe situations better and with more precision that focusable constructions. A single adverb is generally more compact and more to the point than, for example, a noun phrase used as an adverb. "Tomorrow" is a single word with a definite meaning, while "the day following today" is a noun phrase describing the same situation. It is evident that the adverb is much easier to handle and understand.

1,2. A FORMAL DEFINITION brings us a bit closer to the nature of adverbs. In most cases, many adjective forms are used adverbially. Adverbs, like adjectives, in some cases admit degrees of comparison. However, adverbs have a special slot or position in the sentence, which makes it easy to distinguish them from adjectives. Adjectives, we noted, are linked to the nouns they reinforce or modify by the particle nga.

However, the marker for adverbs is not nga, but rather it; or else the adverb is put into initial position in the sentence. Note how either the word order or the marker clearly distinguishes adjectives from adverbs:

	ADJECTIVE FORM	ADVERB FORM
(a)	"Mayád nga manogobra imáw." ("He is a good worker.")	"Nagaobra imáw it mayád." "Mayád imáw nagaobra." ("He works well.")
(b)	"Mabakas nga kahambae imáw." ("He is a fast talker.")	"Nagahambae imáw it mabakas." "Mabakas imáw nagahambae." ("He talks fast.")
(c)	"Temprano nga gabugtaw akó." ("I am an early riser.")	"Gabugtaw akó it temprano." "Temprano akó gabugtaw." ("I rise early.")

Note in these above examples that the adjective is linked to the noun form with the ligature nga. The adverb is linked to the verb with the marker it, or else it stands obligatorily in initial position. Thus the generalization can be made that most adverbs or adverbial constructions are shown either by the it marker or by occuring first in the word order of the sentence.

(1) THE it MARKER. Since the it marker is also used to mark direct objects or goals of actions, it cannot be a clear-cut way to identify adverbs. One thing that can be said about the marker is that it relates the word, phrase or clause it governs directly to the verb. Adverbs are generally used to modify verbs, and it just as clearly unites an adverb to a verb as it unites the goal to the verb. Thus, it is used to mark any complementary relationship between the verb and the word, phrase or clause which follows. However, although the same form of marker is used; common sense can quickly and easily perceive what is an object and what is an adverb. Hence, it can be considered fairly indicative of adverbs and adverbial elements.

(2) WORD ORDER is another clear-cut way to identify an adverb construction; it is more so than the object marker. Adverbs are usually put first in the sentence:

(a)	"Ulihi ikáw nagabót."	("You arrived late.")
(b)	"Kahapon imáw nagpanaw."	("He left yesterday.")
(c)	"Malipay kamó magobra."	("Work happily.")
(d)	"Hinduna' mabalík akó."	("I will return later on.")

However, words that are clearly adverbs and do not double up as other parts of speech (particularily adjectives) do not obligatorily come in initial position, and do not require the it marker. Two of the above examples could have also been put:

(b_1) "Nagpanaw imáw kahapon."

(d_1) "Mabalík akó hinduna'."

Words that are not clearly identifiable as adverbs obligatorily come first, or must be preceded by the it function marker when in any other position (generally final):

(c_1)	"Magobra kamó it malipay."	("Work happily.")
(e)	"Magkanta it mahinay."	("Sing softly.")

or (e_1) "Mahinay magkanta." ("Sing softly.")

In a good number of cases, then, either the it marker or initial word order reveals adverbs.

1,3. A SYNTACTIC DEFINITION says that "an adverb is a word that modifies a verb, an adjective, or another adverb."[33] This sort of definition reverts to what we said earlier, namely that the adverb does what the other parts of speech left undone. This definition is not as complete as it could be, since adverbs can also modify gerunds or participles (which are verbal nouns), and also modify whole phrases, clauses or sentences. Look at the following examples:

(a) "Mabaskog si Maria maghibayág."
("Maria laughs loudly.")
N.B. Adverb modifying a verb.

(b) "Pagabót nana kahapon, nagaeabá kamí sa bubón."
("When he arrived yesterday, we were washing at the well.")
N.B. Adverb modifying a verbal-noun clause [gerund].

(c) "Nagpundo sanda maeapít sa dingding."
("They stopped near the wall.")
N.B. Adverbial phrase.

(d) "Sigurado maadto kitá hin-aga."
("We will most certainly go tomorrow.")
N.B. Adverb modifying a whole sentence.

Sometimes, adverbs or adverbial phrases can be made to modify or complement nominal constructions in Aklanon:

(e) "Taw-an sanda nga una' sa ibabaw."
("Give it to those who are there upstairs.")
N.B. Adverb modifying a Topic pronoun.

(f) "Akó lang ro mahimo karón."
("I alone will be the one to do it.")
N.B. lang is a discourse particle [enclitic] used adverbially in this case to complement the pronoun ako.

1,4. SUMMARY. Adverbs can be said to have the following qualities:

(1) They are non focusable; they cannot be put into focus situations, though they can be used to describe or modify such verbal or predicating elements.

(2) They provide a good deal of explicit information by answering such questions as: WHEN?, WHERE?, WHY?, HOW? and HOW MUCH?.

(3) There are some general exceptions to adverbs which do not properly belong in this part of speech, though they are often included in traditional grammars. We have not discussed them at length, since each has already been or will be discussed in the course of this paper under its own particular heading. They are as follows:

(a) INTENSIFIERS, which belong with adjectives [words like matsa, mesyado, nga mayád, and so on].
(b) CONJUNCTIVES, which belong in their own section [words like syempre, pwede, dayon, and so on]. N.B. Some of these are treated in the section on "DISCOURSE PARTICLES".
(c) NEGATIVES, which behave quite differently from adverbials.

(d) DISCOURSE PARTICLES and ENCLITICS [such as eang, gid, basi', kunta', and so on] which have their own attributes and will be discussed in the following unit.

It would be of more benefit to discuss the various types of adverbs that exist within Aklanon. Each different class illustrates characteristics of its own which justify such a treatment. The remaining sections of this chapter will discuss each class individually.

2. TIME AND MANNER WORDS. When we discussed "ROLE" we mentioned that our thoughts are immersed in space and time. When we discussed "ASPECT" we saw that we can hint at time in the verb form, but that we say time explicitly with adverbs. In the same way, we can give ideas of manner explicitly through the adverb, or with adverbial phrases.

If we were to classify adverbs by substitute groups (that is, filling in a certain slot--as we did when we discussed "FUNCTION WORDS") we could find two basic groups, derived more from their relationship of meaning than from their form.

2,1. The first group would be words which illustrated TIME:

kaina	("earlier")	adlaw-adlaw	("daily")
kabi-i	("last night")	gabi-i-gabi-i	("nightly")
kahapon	("yesterday")	kató anay	("once upon a time")
hin-aga	("tomorrow")	temprano	("early")
aduna'	("later on")	ulihi	("late")
makarón	("now, presently")	ón-taym	("on time")

Of course, not every word that expresses time is automatically an adverb form. For example, "Lunes" ("Monday") or "adlaw" ("day") are not adverbs; rather they are nouns. But these words can be put into phrases that become adverbs, such as "ku Lunes" ("last Monday") or "adlaw-adlaw" ("every day"). Such larger phrases, or even clauses, must also be included in these adverb classes.

2,2. The second group would be words illustrating MANNER:

mabakas	("fast")	mahinay	("slowly")
mabaskog	("strongly")	mahusay	("softly")
madalí'	("quickly")	mahipos	("quietly")
maeumó	("easily")	malipay	("happily")

This group generally includes most adjective forms which can be used alternately as adverbs. These words admit of the same degrees of comparison as adjectives (see pages 172-74).

A sub-group of this class of MANNER ADVERBS are words prefaced by the morpheme tig-, which denotes the manner [sometimes in terms of quantity] in which something is to be done:

tigdaywa	("two at a time")	tigsambato	("one at a time")
tigtatlo	("three by three")	tigsangkurót	(" a little at a time")
tiglimá	("five at a time")	tig-bakód	("five centavos apiece")

This can be seen, for example, in the following sentence:

(a) "Tigdaywa nagasaka' rong sapat sa arka."

tigdaywa	/	nagasaka'	/ rong	sapat	/ sa	arka
Adv.		gAF-S/impf	Tm-Pm	Nom	Rm	Nom
mann.		verb		actor		locat
"two"		"go up"		"animal"		"arc"

("The animals were going up into the arc two by two.")

3. DEICTICS--THE PLACE WORDS. The deictics are four adverbs of location, related to the personal pronouns in that they also have speaker-listener orientation. They are:

DEICTIC	MEANING	RELATED PRONOUN	ORIENTATION
iya	("here--near me")	akó -- kamí	[speaker]
una'	("there--near you, but not far from me")	kitá	[speaker-listener]
iná'	("there--near you, but far from me")	ikáw -- kamó	[listener]
idto	("there--far away")	imáw -- sanda	[other]

These are the basic shapes and roots of the deictics, no matter how different other forms produced from these are, they remain related to these basic forms.

These deictics are generally used prepositively, that is, they come first in the clause to which they belong:

(a) "Iya si Carlos?"
("Is Carl here?")

(b) "Una' kimo ro makinilya?"
("Is the typewriter there with you?")

(c) "Iná' imáw sa ibabaw."
("He is there, upstairs.")
N.B. This form implies that the listener and the other party are close to each other, but are distant from the speaker.

(d) "Idto pa ta."
("It is still over there.")

However, they may be used in other positions as well:

(e) "Owá' iya."
("[It] is not here.")

(f) "Si José hay idto."
("Joseph is over there.")

Other forms for these deictics exist, along with forms serving as other parts of speech.

3,1. A POSTPOSITIVE FORM exists and is used whenever a deictic must occur outside of the initial position in the sentence, particularily when the particle hay is not used. The forms for this sub-class apparently are the fusion of ro/do with the basic deictic roots:

DEICTIC FORMS		MEANING
riya	diya	("here--near me")
runa'	duna'	("there--near you, not far from me")
rin(h)á'	din(h)á'	("there--near you, but far from me")
ritó	ditó	("there--far away")

Examples:

(a) "Owá' riya si Nene'."
("Nene is not here.")

(b) "Si Henry runa' sa baeáy."
("Henry is there at home.")

(c) "Gaestár baeá imáw riná' sa inyo?"
("Doesn't he live over there at your place?")

(d) "Siín ditó ro andang baeáy?"
("Where over there is their house?")

3, 2. AN EMPHATIC FORM of the deictics is made up of two prefixes ri- and di- combined with the Referent class of nominal-deictics (see page 163):

EMPHATIC DEICTIC FORMS		MEANING
rikará	dikará	("over here--near me")
rikarón	dikarón	("over there--near you, not far from me")
rikaná'	dikaná'	("over there--near you, but far from me")
rikató	dikató	("over there--far away")

These forms are used to emphasize a position or place, particularily when motion or demonstration is involved. They may occur in any slot in the sentence available for adverbs, usually initially or finally:

(a) "Ma-agi kitá dikató."
("Let's pass that way.")

(b) "Rikarón kamí mahueát kinyo?"
("Will we wait for you over there?")

(c) "Rikará eang akó mahapit."
("I'll just drop in over here.")

3, 3. THE ORIENTATION OF THE DEICTICS. It should be stressed that the deictics are not only used with regard to distance or space. They can refer also to the nearness or distance of psychological or social relationships. They can point out conversational distance, as well as point out time.

They obviously referred to space in our previous examples in sections 3, 1 and 3, 2. But they can be used to show conversational distance as seen in the following sketch of a conversation:

(a_1) "Siín do opisina it prénsipal?" ("Where is the principal's office?")

(a_2) "Idto eang, sa pihák." ("Just over there, on the other side.")

(a_3) "A, dikarón. Una' eon imáw?" ("Ah, over there. Is he there now?")

Note how the form idto [in (a_2)] is transformed to dikaron and una' [in (a_3)]. Since the person asking the question realizes that the person to whom he is speaking knows the whereabouts of the principal's office, he does not have to refer to actual or literal distance any more. He may now refer to a conversational distance, implying "over there--known by both you and me". Both are aware of what is being spoken about and the actual location of the place, so--even if the actual distance may be far--the idea is actually near at hand. This is what we mean when we refer to conversational or psychological distance.

Psychological distance can be shown quite subtly. If I am complimenting or talking about a person close by, I could show approval or appreciation with:

(b_1) "Ay, si Marde ngará..." ("Oh, this Marde fellow...")

But, I could subtly imply dissatisfaction or dislike of the person by saying:

(b_2) "Ay, si Marde ngarón..." ("Oh, that Marde fellow...")
(b_3) "Ay, si Marde ngató..."

Granting that the person is physically close at hand, by using deictics which refer to things that are generally distant, I can imply a serious psychological gap or distance. This is a distinct and subtle way the speakers of Aklanon can show dissatisfaction or dislike through the deictics.

3, 4. DEICTIC USED AS VARIOUS OTHER PARTS OF SPEECH. Although we have discussed the deictic forms proper to each part of speech in each individual section involved, it would be good to review them all here, in order to see their extent and their importance in the Aklan dialect:

(1) AS VERBS (see page 116)--

-ariya	("to arrive")
-aruna'	("to go there [near you, not far from me]")
-arin(h)á'	("to go there [near you, but far from me]")
-adto	("to go; travel; be on the way")

(2) AS NOMINALS (see pages 161-63)--

raya	("this--near me")
ruyon	("that--near you, not far from me")
ran(h)á'	("that--near you, but far from me")
rató	("that--far away")

N.B. See all the other forms and sub-classes possible.

(3) AS ADJECTIVES (see page 180)--

makará	("like this")
makarón	("like that")
makan(h)á'	("like that")
makató	("like that")

(4) AS TEMPORALS (see page 184)

makarón	("now, at this time")
hinduna'	("later on")
kaina	("earlier")
kató anay	("once upon a time")

(5) AS LOCATIVES (see page 186)--

rikará	("over here--near me")
rikarón	("over there--near you, but not far from me")
rikaná'	("over there--near you, but far from me")
rikató	("over there--far away")

The fact that the deictics are a crucial part of Aklanon idiom and that a good speaking-ability of the dialect implies a complete mastery of them should be well in evidence from this above chart.

4. SUMMARY. With Adverbs, we have come to the end of the basic parts of speech. As we have mentioned, there are certain other words or particles that seem to behave like adverbs, but are best understood as "FUNCTION WORDS". We will now turn to a new unit discussing such elements.

UNIT SIX: FUNCTION WORDS

A. THEORETICAL BACKGROUND.

In the preceding unit we discussed the basic parts of speech, which consist of words that have lexical meaning--words which refer to elements of the so-called "real world". Whether they be "real" in the philosophical sense is of no matter to the grammarian or the speaker of a language, so long as they are linguistically and psychologically real. Thus, the following words have lexical meaning and belong to one or another part of speech:

obra	("work")	sine	("movie")
eamíg	("cold")	abót	("arrive")
lisód	("difficult")	loko	("foolish")
tawo	("person")	baeáy	("building; house")
tindog	("stand up")	sakít	("pain")
tan-aw	("watch")	gugma	("love")

Some of these words, of course, belong to several parts of speech, particularily if they receive various types of affixation. Hardly any root in Aklanon can be said to be a member of any single part of speech. There are some roots that can be used in all four parts of speech, like "bakas" ("fast") which can be a noun, as in kabakas ("speed"); an adjective, as in mabakas ("fast, quick"); or a verb, nagbakas ("sped up, went faster"); or an adverb, as in "mabakas magpanaw" ("moves quickly").

There is another set of words which do not have such lexical meaning, but rather have functional meaning; they make sense out of an environment of other words, or they make sense of another environment of words. These words have more grammatical meaning, because they talk about the linguistic world or environment rather than the "real world." If, for example, there is a tree in the real world, the language usually has a word to represent it, and so we call it by a name, "kahoy" in Aklanon. Thus, when we talk, we have words to represent the world around us. But when we talk, because of the very nature of language, we must speak in structures governed by the language--and not by the real world. Where in the world do we find a "the" or a "ro" or a "sa"? Words like "the" (in English) or "ro, ku it, sa" (in Aklanon) get their existence from the nature of the language; not the nature of the world. These are the function words. We have already discussed them in some detail at the beginning of Unit V, "WHAT IS GRAMMAR?" (see pages 51-52).

Basically, function words are of two types:

(1) PORTMANTEAU FUNCTION WORDS which share some relationship to the basic parts of speech [in that they have lexical meaning], but also have a particular role or function to serve in the sentence. They carry, therefore, two types of meaning: both lexical and functional. Examples of such words are: "sin-o" ("who"), "anó" ("what"), "eon" ("now, already").

(2) REGULAR FUNCTION WORDS are words which have little or no lexical meaning; they only have functional meaning. The function markers (ro/do, ku, it, sa) are good examples of this. They unite several meaningful elements in the sentence together, but they do not carry specific meaning about the real world in themselves. Look how they can change the meaning of the lexical words with which they appear:

kan-on ku eaki	("will be eaten by the man")
kan-on it eaki	("that-which-will-be-eaten of the man")
kan-on sa eaki	("that-which-will-be-eaten on the man")
kan-on ro eaki	("the man will be eaten")

In any case, the function words are crucial. Without them, very little could be said that was meaningful and clear. Indeed, without them--language would not be possible. There is a reciprocal relationship between function words and language. Language creates them so that it can describe the events in the world; yet the creator becomes very dependent on the creature, for without them, language would neither be nor survive. It may be possible to build short structures without them, as in:

(a)	"Iya tanán."	("Everyone is here.")
(b)	"Maaeam sanda."	("They are intelligent.")
(c)	"Temprano imáw nagabót."	("He arrived early.")

but any longer and more complicated structure is virtually impossible without the use of many function words. In fact, even in the above examples the forms "tanan", "sanda", and "imaw" carry their function built in; so they are a type of portmanteau function word and part of speech. One might be tempted to define language as "an arrangement of noises or sounds in functional patterns."

All of the underlined words in the following examples are either function words, or have something to do with function. The reader is left to judge their basic importance:

(d) "Sin-o ro tawo nga bag-ong magabót?"
("Who is the person who just arrived?")

(e) "Kon bukón it rondaya ukón rondató hay imo nga nagustohán, nano gid baeá ro imo nga naila-an?"
("If you don't want this or that, then what do you want?")

(f) "Basta matanda-an nimo ro aton nga kompromiso ag obrahon nimo dayon."
("Just so long as you remember our promise, and consequently act upon it.")

Even many of the lexical words have function bound up with them. The pronouns are underlined in the above examples, because they contain function within them. The verbs above are not underlined, but well could be, since they tie up whole clauses together through focus, and therefore serve a definite function. Thus, verbs, pronouns, nominal deictic, and the function noun class are portmanteau in that they have built-in function along with lexical meaning, and serve to give grammatical meaning.

B. BASIC FUNCTION MARKERS.

1. THE BASIC NOMINAL FUNCTION MARKERS. We have already discussed the function markers used in substantive constructions at great length, and there is no need to repeat ourselves. However, we record here the page numbers of our previous discussions for reference purposes:

SUBJECT MATTER	PAGES
Abbreviation and contraction of function markers.	44
Function words.	51f
The uses of the function markers with focus.	77ff
An analogy explaining focus.	87
Coordination of functions in different verb classes.	90ff
The uses of the function markers with causatives.	102f
FUNCTION WORDS [complete discussion]	141ff
...running through all slots and functions up to page—	168.

2. OTHER BASIC FUNCTION MARKERS USED WITH NOUNS.

2,1. manga is the PLURAL MARKER. We have discussed it function and use on page 131. Note that mga [as it is spelled in the vernacular] pluralizes the preceding marker, not the following noun; though its effect is obviously to pluralize the noun as well.

(a) "Ginkaon nanda ro mga eangka'."

ginkaon	/	nanda	/	ro	mga	eangka'
gOF-S/perf		A/pro		Tm	Pm	Nom
verb		actor				goal
"eat"		"they"				"jackfruit"

("They ate the jackfruits.")

(b) "Mabaligya' sanda ku mga baboy."

mabaligya'	/	sanda	/	ku	mga	baboy
gAF-S/subj		T/pro		Am	Pm	Nom
verb		actor				con.g
"sell"		"they"				"pig"

("They are going to sell the pigs.")

2,2. ka is an ENUMERATIVE MARKER used after any number enumerating a noun or nominal, or after the interrogative pilá ("how many"). The use of ka is not obligatory in this case, though the plural marker mga is not and can not be used. However, the ka marker is generally used and helps clarify the nature of the enumeration:

(a) "Pilá ka kilometros pa sa Libacao?"

pilá	ka	kilometros	/	pa	/	sa	Libacao
Qp	Em	Nom		Dp		Rm	Nom
mumb		topic		time			locat
"how many"		"kilometer"		"still"			"Libacao"

("How many kilometers yet [to go] to Libacao?")

(b) "daywang ka ungá'"

daywang	ka	ungá'
FNC-Lm	Em	Nom
Nom.		comp
"two"		"child"

("two children")

(c) "tatlong ka kabayo'"
("three horses")

(d) "napueo' ka baeáy"
("ten houses")

(e) "ap-at ka manók"
("four chickens")

Note that the nga linking marker can be used or omitted with ka. However, if ka were to be left out, the nga marker is obligatory.

2,3. nga is a LIGATURE or a LINKER fusing any two sentence elements together, particularily nominals to adjectives or other nominals. It is used in the same way that a relative is used in English, such as "who, which, that". If the word preceding nga ends in any of the vowel sounds, /h/, glottal /'/, or /n/, the nga may be reduced to -ng and suffixed on to that preceding word:

(a)	"tawong mabuot"	("good person")
(b)	"batang eaeaki" N.B. "bata' nga eaeaki"	("young man")
(c)	"maistang ungá'" N.B. "maistan nga unga'"	("small child")
(d)	"kinyong tanán" N.B. "kinyo nga tanan"	("to all of you")

After all other consonants, the form nga must be used without contraction. Of course, it may be used without contraction in the case of the above-mentioned vowels:

(e)	"Mayadayad nga agahon."	("Good morning.")
(f)	"maisót nga ungá'"	("little child")
(g)	"ro tawo nga bag-ong magabót"	("the man who just arrived")

The abbreviation for this ligature is "Lm" and a diagram would read as follows:

(h) "Mayadayad nga hapon kinyong tanán."

mayadayad	nga	hapon	/	kinyong	tanán
Adj	Lm	Nom		R/pro-Lm	Adj
modf.	link	topic		ind.g	modf.
"good"		"afternoon"		"you"	"all"

("Good afternoon to all of you.")

2,4. it as a LINKER is homophonous to the it object marker. Although it shares certain similarities when used as a linker or an object marker, its function varies sufficiently to warrant its being treated as a separate morpheme. The it in this case is used as another ligature, but generally in different situations than the above-mentioned nga ligature:

(1) We shall see it used with "NEGATIVES":

(a)	"Ayáw it inóm karón."	("Do not drink that.")
(b)	"Bukón imáw it manggaranon."	("He is not rich.")

(2) We have already seen it used parenthetically with pronouns (see page 168):

(c)	"Indi' tang magpuril."	("I won't lie.")
(d)	"Owá' ting magsakáy?"	("You did not get on?")

(3) It is also used to mark out and fuse an adverb's relationship to a verb in the case where an adverb is not put initially in the clause:

(e)	"Tuón it mayád."	("Study hard.")

(4) It can also link words or phrases that stand in complamentary relationship to the verb:

(f)	"Nakuslan ka it eamíg."	("You are shivering with cold.")
(g)	"Nasaktan akó it duro."	("I was deeply hurt.")

C. INTERROGATIVE OR QUESTION PARTICLES.

The interrogative particles are portmanteau in character since they have both lexical meaning (referring to something in the real world) and also functional meaning (asking a question). They do two things, they state and they ask. After the basic function markers these particles rank as the most important of the function words, since questions--a most basic part of everyday life--are impossible without them. These question particles represent the various parts of speech: nominals, verbals, adjectivals and adverbials, and will be discussed separately under each part of speech represented.

1. NOMINAL INTERROGATORS are of two types, those which ask after personal names (and therefore related to si/sanday), and those which ask about common thing (and therefore related to ro/do).

1,1. THE PERSONAL NAME INTERROGATORS are used in the same circumstances as the si, ay, ni and kay markers:

sin-o	[Topic personal interrogative]
nanyo	[Associate (postpositive) personal interrogative]
anyo	[Associate (prepositive) personal interrogative]
kanyo	[Referent personal interrogative]

Note that they are related to the personal pronouns (see pages 157-60). It should be noted that these interrogators are used whenever a name is expected in response to a question. Therefore, the true Aklanon idiom for--

(a) "Sin-o ro imong ngaean?"
("What is your name?")

uses the particle "sin-o" ("who"), rather than the particle "ano" ("what"). Since the answer expected includes the si-marker, the form is personal. Some foreigners, blandly imitating the Western way of asking, put it: "Ano ro imong ngaean?" which is not idiomatic to Aklanon. However, such a literal translation has become accepted through foreign influence in the dialect, and can be heard on occasion throughout the province. Either form is currently acceptable. Other examples of the proper name interrogators are:

(b) "Ginta-o nanyo raya?"
("By whom was this given?")

(c) "Anyo nga kahita duyon?"
("Whose wallet is that?")

(d) "Kanyo nakon ita-ó ro kwarta?"
("To whom should I give the money?")

The quotative prefix sin- and the verbal prefix maging- are also possible with anyo:

(e) "Sinanyo?"
("Who said [that]?")

(f) "Maginganyo raya kon mamatáy imáw?"
("Whose will this be if he should die?")

1,2. THE COMMON NOUN INTERROGATORS serve in only two slots:

anó	("what")	[Topic nominal interrogative]
nano	("what")	[Associate nominal interrogative]

As was already mentioned, these forms are used to ask questions where ro or a common noun would be used in the response:

(a) "Anó ron?" ("What is that?")

(b) "Nano ro imong ginabasa?" ("What are you reading?")

The quotative morpheme kun- has been fused with ano to form the enclitic kuno:

(c) "Anó kunó?" ("Well, what was said?")

(d) "Manakáw kunó imáw." ("It is believed that he is a thief.")

2. VERBAL INTERROGATORS. There are two alternate verb roots, that besides having the meaning of "to do", also have a question morpheme included ("what?"). The roots are "-alín", which is basic to the Aklanon dialect, and "-anó" borrowed from Hiligaynon, but in active use also. These roots can be made into either regular or stative verbs in all modes and focuses:

(a) "Ga-alín ka?" ("What are you doing?")

(b) "Nagalín sanda kahapon?" ("What did they do yesterday?")

(c) "Alinón mo raya?" ("What are you going to do with this?")

alinón	/ mo	/ raya
gOF-S/subj	A/pro	T/dec
Qp-verb	actor	goal
"do what"	"you"	"this"

(d) "Ma-anó sanda?" ("What will they do?")

(e) "Na-alín ikáw?" ("How do you feel?")
N.B. Stative verb use.

(f) "Pa-alín ro pagdaeá?" ("How do [you] carry [it]?")
N.B. Causative quality use.

(g) "Maka-anó ka dikará?" ("What can you do here?")
N.B. Aptative or ability mode use.

3. ADVERBIAL INTERROGATORS. The adverbial class of interrogatives represents an extremely versatile set, covering questions of time, place and manner.

3,1. THE TIME INTERROGATORS. There are two time interrogatives, one representing the past--"kan-o" ("when [in the past]?"), and one representing the future--"hin-uno" (when [in the future]?"). Each of them requires a conditioned form of the verb, though hin-uno is often used alternately with either the future or the subjunctive verb form.

(a) "Kan-o imáw magabót?" ("When did he arrive?")

(b) "Hin-uno sanda ma-adto?" ("When will they go?")

(c) "Hin-uno imáw pagpukawon?" ("When is he to be awakened?")
N.B. Use of the future conditioned aspect, Object Focus.

3,2. THE PLACE INTERROGATOR is "siin" ("where") [or "which" in some idioms]:

(a) "Siín ka ga-adto?" ("Where are you going?")

(b) "Siín nimo ginbutáng ro reló?" ("Where did you put the watch?")

One may also use the conditioned aspect, particularily the past, to stress the importance of the question as opposed to any true time value:

(c) "Siín ka maghalín?" ("Where have you been?")
N.B. Past conditioned aspect, Actor Focus.

(d) "Siín nana igbutáng ro kwarta?" ("Where did he put the money?")

Siin can also mean "which [of two or more]" when asking for comparisons:

(e) "Siín do imong naila-an?" ("Which one do you like?")

(f) "Siín kandang daywa ro gwapa?" ("Which of the two of them is prettier?")

3,3. THE MANNER INTERROGATORS are of two sorts, equivalent to "why" and "how" of English:

ham-an	("why?") [used in general questions, but not with much force]
pam-an	("why?") [used with great force, demanding an answer]
basi'	("why?") [used in the northern part of the province in place of ham-an]
pa-anó	("how, in what way?")
pa-alín	("how, in what way?")

Examples of these are as follows:

(a) "Ham-an indi' ikáw mamunót?" ("Why aren't you going along?")

(b) "Pam-at indi'?" ("But why not?")
N.B. The contraction of "pam-an it" to "pam-at"

(c) "Ham-a' ta ron?" ("Why is that?")
N.B. Parenthetical expression: "Ham-an it ana ron?"

(d) "Pa-anó ro paghambae karón sa Ininglis?"
("How do you say that in English?")

(e) "Pa-alín nakon oeobrahon duyon?" ("How should I do that?")

4. THE ADJECTIVAL INTERROGATORS describe nominal constructions:

pilá	("how many?" or "how much? [of price]")
ikapilá	("what rank?, what number?")
man-o	("how much? [of price])
maunó	("how, of what quality?")

Examples:

(a) "Pilá kamó magmaeanghod?" ("How many in your family?")

(b) "Ikapilá ka sa imong klase?" ("What rank are you in your class?")

(c) "Man-o ro manók ngará?" ("How much is this chicken?")

(d) "Maunó ro anang katam-is?" ("How sweet is it?")
N.B. Literally: "How is its sweetness?")

(e) "Maunó ro imong pamatyag?" ("How are you?")
N.B. Literally and in the sense of: "How do you feel?")

These questions, with the exception of example (a), are responded to with adjectives.

D. NEGATIVE PARTICLES.

These negatives also rank high on the list of important function words, even if they are only four in number. Each of them has its own unique character and use.

1. THE USES OF owá'.

1, 1. PAST TIME. When owa' is used with verbs, it generally signifies the past tense, and is used with the past conditioned form:

(a) "Owá' pa akó magilabas." ("I haven't eaten lunch yet.")
(b) "Owá' kamí magsimba kahapon." ("We did not go to church yesterday.")
(c) "Owá' nakon pagbakeá ro isda'." ("I did not buy the fish.")

For the sake of practice, it should be noted that the aspect changes from positive question to a negative answer:

(d$_1$) "Ginhibaygan mo akó?" ("Did you laugh at me?")
(d$_2$) "Owá' nakon ikáw paghibaygi." ("No, I did not laugh at you.")

(e$_1$) "Nagbalík imáw?" ("Has he come back?")
(e$_2$) "Owá' imáw magbalík." ("No, he has not come back.")

1, 2. PRESENT TIME. When owa' is used with verbs in the imperfective, it generally signifies the present time, particularily for habitual actions:

(a) "Owá' kamí gabaligya' it maís." ("We do not sell corn.")
(b) "Nagasimba ka?...Owá'. ("Are you going to church?...No.")

1, 3. LACK OF POSSESSION. Owa' followed by the it-marker is equivalent to the English "do(es) not have" or "be without":

(a) "Owá' akó it reló." ("I do not have a wristwatch.")
(b) "Owá' kamí it ayam." ("We don't have a dog.")

2. THE USES OF indi':

2, 1. FUTURE TIME. Indi' is used with verbs in the future conditioned aspect to denote the idea of future time:

(a) "Indi' akó magihapon dikará." ("I will not eat supper here.")
(b) "Indi' naton masayran ro Dyos it mayád, kon iya kitá sa ibabaw
it kalibotan."
("We cannot get to know God well while we are here upon the earth.")
(c) "Indi' nimo igsugid raya." ("Don't tell this [to anyone].")
(d) "Indi' ka maginóm kaná'." ("Don't drink that.")

Note that in this future use, indi' can also give commands, as in examples (c) and (d) above.

2, 2. COMPARISON OF indi' and owa'. Note how the future meaning of indi' can stand out as opposed to the past meaning of owa' in otherwise identical statements:

(a$_1$) "Indí' tang magadto sa Ibajáy." ("I will not go to Ibajay.")
(a$_2$) "Owá' tang magadto sa Ibajáy." ("I did not go to Ibajay.")

3. THE USE OF ayáw:

3,1. WITH VERB FORMS FOR NEGATIVE COMMANDS. Ayaw is used with the past conditioned form for negative commands:

(a) "Ayáw magtubako'." ("Don't smoke.")
(b) "Ayáw pagtucoka akó." ("Don't stare at me.")
(c) "Ayáw pagimna ro lapád." ("Don't drink the liquor.")

3,2. WITH it AND VERB ROOTS FOR NEGATIVE COMMANDS. Ayaw can also be used with the it-marker and the simple statement of the verb root to give a negative command

(a) "Ayáw it singgit." ("Don't shout.")
(b) "Ayáw it hibayág." ("Don't laugh.")
(c) "Ayáw it linahóg." ("Don't be naughty.")

4. THE USE OF bukon: Bukon is limited to negating adjective or other descriptive statements or modifiers. It is also used to negate a substantive when possession is not implied, but description (particularily as Topic) is involved. Note the following:

(a) "Bukón imáw it mahugod." ("He is not industrious.")
(b) "Maskin rong manggaranon hay bukón man dayon it mabuot."
("Even the rich are not necessarily generous.")
(c) "Imáw ro naghabóy it bató?" ("Was he the one who threw a stone?")
"Bukón." ("No, [he wasn't].")

(d) "Ikáw ro nakabuóe it kwarta?" ("Were you the one who got the money?")
"Bukón." ("No.")

Note in examples (c) and (d) how bukon is used to negate the descriptive nominal phrases following the Topic marker ro. Compare those two examples with their alternates and negations:

(c$_1$) "Naghabóy imáw it bató?" ("Did he throw a stone?")
"Owá' man." ("No.")

(d$_1$) "Nakabuóe ka it kwarta ngarón?" ("Did you take that money?")
"Owá' gid." ("Not at all.")

5. COMPARISON OF THE DIFFERENT NEGATIVE PARTICLES. Note the differences in meaning between the following related sentences:

(a$_1$) "Owá' eon." ("No more.")
N.B. In the sense "There is no more [left]."
(a$_2$) "Indi' eon." ("No more.")
N.B. In the command: "Don't do that any more. Stop."
(a$_3$) "Ayáw eon." ("Not now.")
N.B. In a strong command: "Don't do that now."
(a$_4$) "Bukón eon." ("No longer.")
N.B. In the sense: "It is no longer true" or "It no longer applies."

E. TRANSFORMATION PRODUCTS.

Only two in number, the transformation products weigh heavily in the structure and order of Aklanon sentences. Transformation products are little particles that allow us to transfer the order or impact of a basic sentence pattern, either to simplify or to emphasize certain sentence elements. There are two very different uses involved for each of these particles.

1. hay is a particle allowing us to put any basic sentence element into the initial position of a clause in order to give it emphasis. In this regard, there are two types of transformation:

1, 1. SIMPLE TRANSFORMATION involves the reversal of the basic topic and predicate positions. Normally (see page 151) the original word order of Aklanon put the predicate or "news" of the sentence first, and the Topic or subject second. By using hay, this original word order can be reversed, as in the following paired examples:

(a_1) "Raya ro akong ungá'." ("This is my child.")
(a_2) "Ro akong ungá' hay rondaya." ("This is my child.")

(b_1) "Maháe ro singsing." ("The ring is expensive.")
(b_2) "Ro singsing hay maháe." ("The ring is expensive.")

(c_1) "Gwapo ka." ("You are handsome.")
(c_2) "Ikáw hay gwapo." ("You are handsome.")

(d_1) "Ginbaligya' nana ro anwang." ("He sold the carabao.")
(d_2) "Ro anwang hay ginbaligyá' nana." ("He sold the carabao.")

1, 2. EMPHASIS DERIVATION involves the putting of any element in initial position of the clause or sentence which normally could not occur initially. Oftentimes, such a change involves grammatical changes as well:

(a_1) "Mataas ro mga baeáy sa Manila'."
("The buildings in Manila are high.")

(a_2) "Sa Manila' hay mataas ro mga baeáy."
("In Manila, well the buildings are high.")

(b_1) "Ginbaligya' ro anwang sa Kalibo."
("The carabao was sold in Kalibo.")

(b_2) "Ro anwang, hay ginbaligya' ron sa Kalibo."
("The carabao, well it was sold in Kalibo.")

(c_1) "Hin-aga ma-adto kitá."
("We will go tomorrow.")

(c_2) "Hin-aga hay ma-adto kitá."
("Tomorrow, well we will go [then].")

(d) "Akó hay bata' pa ngani'."
("Well me--I'm still young.")

Note that this second use of hay is somewhat equivalent to the conjunctive "well" in English.

2. may is a particle which generally transforms benefactive (Referent) slots into Topic slots, or benefactive statements into existential statements. Theoretically it transforms the positions of the ro and sa phrases:

Ro ayam sa ungá'. ("The dog is to the child.")

"May ayam ro ungá'." ("The child has a dog.")

Of course, this refers to a theoretical or etymological model which is no longer in use; yet the statement type given above shows the general nature and use of may. Today, may has three distinct uses.

2,1. EXISTENTIAL STATEMENTS are constructed with may in initial position, with the meaning "there is" or "there was":

(a) "May bahá' kabi-i." ("There was a flood last night.")

(b) "May patáy sa datag." ("There is a dead man in the field.")

2,2. INDEFINITE STATEMENTS. Aklanon does not have indefinite nouns or pronouns like the English "someone" or "something", "anyone" or "anything". However, the may construction is used to denote such indefinite conditions:

(a) "May tawo runa'?" ("Is someone there?")

(b) "May iya nga doktor kaina." ("There was some doctor here a while ago.")

(c) "May akon nga gustong makipagkita' kimo."
("I would like to show you something.")

2,3. STATEMENTS OF POSSESSION can be constructed in Aklanon with two basic focus or emphasis types:

(1) FOCUS ON THE POSSESSOR is shown by putting may before the object possessed, and making the possessor the Topic of the sentence;

(a) "May baeáy ro akong tiyo." ("My uncle has a house.")

(b) "May manók si Nanay." ("Mother has a chicken.")

(c) "May kapuslanan ro anang ginhambae." ("What he said has worth.")

(c) "May tinun-an giato , pero owá' man imáw it batasan."
("He may have an education, but he doesn't have any manners.")

(2) FOCUS ON THE RELATIONSHIP OF POSSESSION is shown by putting may before a prepositive Associate (describing the possessor), and linking the resulting phrase to the object of possession with the nga-ligature:

(a) "May amon nga baeáy." ("We have a house.")

(b) "May ana ku ungá' nga torumpo." ("The child has a top.")

(c) "May ay Maria nga eagnat." ("Maria has a fever.")

Please refer to page 144 for the various types of prepositive Associate slots and function markers or words.

F. DISCOURSE PARTICLES.

Discourse particles, including the enclitic adverbs (so-called because of the position they occupy in their clauses), are crucial to meaningful and idiomatic Aklanon speech. For the foreign learner, they present quite a problem. They are often extremely difficult to translate into English or to handle in Aklanon, because they are idiomatic to the dialect, and are not found in English. In most cases they take months of practice to handle properly.

Markers, we observed, precede the words or phrases they go with, and they give function. Discourse particles, on the other hand, generally follow the words or phrases they go with, and they give color--without at all interfering with function. To the extent that they add meaning or color, they are somewhat adverbial. Those that follow the word or phrase they color are called enclitics or postpositive particles. However, not all of the discourse particles follow the word or phrase they influence; some go before the word, and some come at the very end of the clause. What is common to them all is that they are particles and not really distinct parts of speech (in the same way, for example, that a noun or adverb is). They also color the speech of a person, however each particle with its own shade of meaning.

1. THE ENCLITIC OR POSTPOSITIVE DISCOURSE PARTICLES.

The largest class of discourse particles is the enclitics. Their distribution in terms of function and meaning is quite varied, but all of them follow the same type of word order--they must follow the word or phrase they color immediately. In our following discussion, many of the translations are idiomatic to the situation in English, rather than literal or even accurate translations of the enclitics.

1,1. THE QUESTION AND ANSWER PARTICLES are as follows:

baeá	[question particle meaning "indeed?, really?"]
-a	[question suffix, meaning "might it be?"]
man	[general response particle: "also, too, so, thus"]
abi	[answer particle: "but, take it from me", giving excuse or reason]

(1) EMPHASIS IN QUESTIONS is given by the particle baea. Unlike Tagalog and Cebuano, Aklanon does not ordinarily use a particle to identify every question. However, a speaker can put emphasis or surprise into his question with this particular enclitic:

(a) "Siín baeá imáw?" ("Where in the world is he?")

(b) "Ikáw baeá ro among maestra?" ("Are you really going to be our teacher?")

(c) "Ham-an baeá?" ("Well, why then?")

(2) OBLIGATORY SUFFIX AFTER siin AND ano. The particle -a is most often suffixed onto roots connected to the question particles siin and ano. There is not a literal equivalent in English, and this construction defies any idiomatic translation:

(a) "Anóng adlawa makarón?" ("What day is it today?")
(b) "Siíng lataha ron?" ("Which can is that?")
(c) "Siíng pinggana ring naila-an?" ("Which plate is the one you like?")
(d) "Siíng tubi-a dató, ueán ukón nawasa?"
("Which [type of] water is that, rain [water] or NAWASA?")
Note: NAWASA is the Philippine National Water and Sewerage Authority, the local waterworks.

(3) THE GENERAL ANSWER PARTICLE is extremely idiomatic to Aklanon and has no regular English equivalent. Although man can sometimes mean "also" or "too", it is used far more often. Almost every question is responded to with this particle. Look at the following cross-section of a dialogue to see the idiom of Aklanon:

(a_1) "Mayadayad nga hapon." ("Good afternoon.")
(a_2) "Mayadayad nga hapon man." ("Good afternoon [too].")
(a_3) "Kumosta ka?" ("How are you?")
(a_4) "Mayád man. Siín ka ga-adto?" ("Fine. Where are you going?")
(a_5) "Sa sine. Naila' ka man magmunót?" ("To the movie. Would you like to come along too?")
(a_6) "Pwede man. Mabagtas kitá o masakáy sa tráysikel?"
("O.K Shall we walk or ride a tricycle?")
(a_7) "Maeapít man lang. Mabagtas lang kitá."
("It's just nearby, so let's walk.")
(a_8) "Sige man." ("O.K.")

Note that in the eight lines of dialogue, the response particle is used on five occasions, each time indicating some sort of answer, response or agreement with what was said by the other party. This is the idiom of the dialect, literally meaning: "This is my answer or feeling to what you just said."

(4) THE EXCUSE PARTICLE, abi, is also used in answering, but with more force than man. Oftentimes its meaning amounts to an excuse in the sense of "but, on the other hand" or "but, believe me". Sometimes its meaning escapes any equivalent English idiom:

(a_1) "Ham-an owá' ka runa' kabi-i?" ("Why weren't you there last night?")
(a_2) "Masakít abi akó." ("But [because] I was sick.")
(b) "Owá' abi akó kasayod." ("Well, I just don't know.")
(c) "Daywang oras eon ro akong pagpahueát kimo; sin-o ka gid abi?"
("I've been kept waiting for you two hourse; well, who do you think you are?")
(d) "Parehas abi sanda." ("But they are the same.")

(5) THE APOLOGETIC PARTICLE, gang or ugang, is a contraction of the conjunctive ugaling, meaning "unfortunately". Using gang is a highly colloquial, and sometime impolite, way of responding:

(a_1) "Obrahá anay raya." ("Do this first.")
(a_2) "Hu-o gang." ("Oh, all right.")
N.B. This response denotes reluctance.

(b_1) "Panindahan anay." ("Go to the market now.")
(b_2) "Hinduna' gang." ("Oh, all right, but later on.")
N.B. Reluctance in the response.

(c_1) "Nagsaeá' ka?" ("Did you make a mistake?")
(c_2) "Hu-o, indi' ugáng akó magumán." ("Yes, but I won't do it again.")
N.B. Here the particle denotes apology.

(6) DIRECT ANSWER PARTICLE. The enclitic ron is used in brief, direct answers. It comes from the enclitic ruyon, and literally means "that" or "to that":

(a) "Ma-adto ka sa sine?" ("Are you going to the movie?")
"Hu-o ron." ("Yes, I am.")

(b) "Sin-o ro nakadaóg?" ("Who was the one to win?")
"Akó ron." ("I was.")

Like gang, this form is highly colloquial. In the case of (b), such an answer would be considered proud due to its extreme brevity. Formal Aklanon would not use this particle.

1,2. THE TIME RELATED PARTICLES:

DURATIVE ENCLITICS	
eon	("now, already" [signifying action has begun])
pa	("still, yet" [signifying action has not yet terminated])

TIME-INDICATING ENCLITICS	
anay	("first; please; for a second; just a minute")
dayon	("consequently, subsequently, thereupon")
eagi	("right away, immediately, quickly")

(1) eon [a morphophonemic variant of karon] or na [borrowed from Tagalog or Ilongo] is often translated "now, just, already". Actually, it simply shows REAL ASPECT, that the action has already begun. It could also mean "then, at that time" or even "by that time". It forms a class of durative particles along with pa since they are mutually exclusive. A clause containing eon cannot contain pa.

(a) "Husto eon." ("That's all right for now.")

(b) "Nakakaon ka eon?" ("Have you already eaten?")

(c) "Limáng ka dag-on eon akó riya." ("I've been here for five years now.")

(d) "Tapús eon don." ("It's just been finished.")

(2) pa is a sustaining particle, often translated as "still" or "yet" in English. It denotes that the action is not finished:

(a) "Owá' pa natapús." ("Not yet finished.")

(b) "Una' pa imáw?" ("Is he still there?")

(c) "Tatlo pang oras." ("Three more hours.")

As was mentioned, pa and eon are mutually exclusive, they cannot be used together in the same clause. Yet they are often used in response to each other:

(d_1) "Tapús ka eon?" ("Are you finished now?")
(d_2) "Owá' pa." ("Not yet.")

(e_1) "Pilá eon ring edád?" ("How old are you now?")
(e_2) "Biyente e syete pa takon." ("I'm still twenty-seven.")

(3) rayon [or its allomorph dayon] means "consequently, subsequently" or "therefore":

(a) "Pagabót nana, mapanaw rayon kitá sa baybay."
("Once he arrives, we will [subsequently] leave for the beach.")

(b) "Dalî lang, ag tapús eon dayon." ("Just a little while, and then it will be finished.")

(4) anay, which could be called the "patience particle", indicates that the action or time it refers to precedes or should precede another action or time. Its translation to English depends very much on the situation involved, since it could mean "please, first, for a while":

(a) "Lingkod anay." ("Please sit down.")

(b) "Taw-an mo anay ro kwarta kakon."
("First, give me the money.")

(c) "Hueát anay." ("Wait a moment.")

(5) eagi, which might be called the "impatience particle", indicates that the action should occur or will occur immediately. It is translated into English by "quickly, right away; from the very beginning":

(a) "Kilaea naton eagi si Danilo." ("We will quickly recognize Danilo.")

(b) "Kinahangean eagi nimo raya?" ("Do you need this right away?")

(c) "Mapanaw eagi kita?" ("Will we leave immediately?")

(d) "Bulók eagi ro kodak ngará." ("This camera was lousy from the very beginning.")

1,3. THE QUOTATIVE PARTICLES are used in quoting direct speech of people:

(1) kuno is a reduction of the quotative kun- and the particle ano, meaning "it is believed, it is said":

(a) "Mayád gid kunó ro andang obra."
("They say that their work is very good.")
Literally: "It is said that their work is very good.")

(b) "Ro eanás kunó hay anda."
("It is said that the rice field is theirs.")

(2) makon is used to quote one's own words or thoughts:

(a) "Dalî lang makon ag umabót imáw."
("I said that he would be arriving very soon.")

(b) "Mako' ta nga patáy ka eo'ting."
("I thought that you were dead.")
N.B. Parenthetical for: "Makon it ana nga patay ka eon it imo."

(3) maton is used in making corrections in a polite way, although it literally means "we should say":

(a) "Good morning"..."Good afternoon, maton."
("Good morning"...[you should say] "Good afternoon."
Note how the second person corrected the mistake of the first one by giving the actual correction and then adding the particle maton.

(b) "Matsa naakig imáw, anó?" ("He is somewhat angry, isn't he?")
"Matsa? Naakig nga mayád maton imáw!"
("Somewhat? You mean he is extremely angry!")

(4) mana is used in quoting the words of another person, meaning "he/she said":

(a) "Maaeam mana ikáw." ("He said that you were smart.")

(b) "Masakít mana imáw." ("He said that he was sick.")

(c) "Parehas abi mana sanda ku sa mga abogado."
("Well, it could be said that they are similar to lawyers.")

1,4. THE LIMITING PARTICLES are used to restrict an action or concept in some way or another.

(1) eang [or its longer form eamang; together with lang or lamang, as borrowed from Hiligaynon or Tagalog] generally means "just" or "only", but is used more often than its English counterparts:

(a) "Sangkurót eang ro habilín." ("Just a little is left.")

(b) "Nakaulí' eamang ikáw sa baryo, mako'ta nagadto ka sa Manila'."
("You only went back to the barrio? I thought you went to Manila.")

(c) "Sige eang." ("Just go on.")

(d) "Ikáw eang ro makahimo kará." ("Only you can do this.")

(2) mismo is a particle making a reflexive of a nominal:

(a) "Akó mismo ma-adto ritó." ("I myself will go there.")

(b) "Owá' ikáw it kaibahan? Ikáw mismo nakapanaw kabi-i?"
("You did not have a companion? You left by yourself last night?")

(3) haeos is a particle meaning "almost, just about, barely". It can be used as an enclitic postpositively, but it also can precede the word it colors:

(a) "Owá' haeos it habilín." ("There is just about nothing left.")

(b) "Haeos humán eon don." ("It is almost ready.")

(c) "Haeos ngani' kueang kamon ro anang sweldo."
("Indeed, his salary his just about insufficient for us.")

(4) hingan is a particle meaning "likely" or "almost, closely":

(a) "Owá' hingan giato it tawo sa plasa, ay nagueán."
("There are probably almost no people at the plaza since it rained.")

(b) "Makará hingan do anang pagkanta."
("Her singing was something like this.")
N.B. Then the speaker would attempt to imitate the singing.

(c) "Owá' hingan it sueód do taeagbasán."
("There is likely to be nothing in the rice basket.")

1,5. THE EMPHATIC OR AFFIRMATIVE PARTICLES emphasize a concept in one way or another. Each of them has its own particular color:

(1) gid is a particle used quite frequently in expression an action or a state of affairs as deliberate or intensive:

(a) "Duyon gid ro kabantogán nga hotél riya sa banwa."
("That is definitely the most famous hotel here in town.")

(b) "Manamit gid do pagkaon sa restorante ngará."
("The food at this restaurant is really delicious.")

(c) "Imáw gid ro nagbuóe it anang reló."
("He was definitely the one who took his wristwatch.")

(d) "Mayád gid imáw." ("He is very good.")

(2) ki is a particle used to call attention to a point or to assert something with some degree of emphasis. An English translation of it is not always possible:

(a) "Si Antero ta ki." ("Now that is Antero.")
N.B. The speaking is calling attention to a very revealing characteristic of the person in question.

(b) "Gwapo ta ki imáw." ("Notice, he is quite handsome.")

(c) "Ayáw ki pageagsa ro mga ungá'."
("Now, don't go chasing the children.")
N.B. The "now" in English calls attention to the command much like the ki does in Aklanon.

(d) "Taw-i ki it abó' nga sabód ro manók."
("Now be sure to give lots of feed to the chickens.")
N.B. The phrase "now be sure to" emphasizes the command much like the ki does in Aklanon.

(3) galí' is an interjectional particle expressing surprise, generally used in responses, implying that the speaker has just been reminded of something:

(a) "Basi' indi' pwede kimo...Ah, pwede galí'."
("Maybe it isn't right for you...Ah, my goodness, it is all right.")

(b) "Duyon galí' ro husto gid nga sabát."
("Ah, that was the right answer after all.")

(4) ngani' is used as an interjectory particle, expressing the certainty or truthfulness of a statement. It occurs immediately after the word verified as true. It can also be used in irritation when reminded of something which is already obvious or known:

(a) "Ta-ó ngani'" ("I just don't know.")

(b) "Owá' pa si Henry nakapanaw...Hu-o, ngani'."
("Henry hasn't been able to leave yet...Yes, I know.")

(c) "Sin-o ro ginpaabót maghimo kató?...Akó ngani'."
("Who was the one expected to do that?...I was the one.")

(d) "Owá' gid ngani' it habilín." ("There's nothing at all left over.")

1,6. NOTES ON THE POSITION OR WORD ORDER OF ENCLITICS. Although each of the enclitics is said to follow the word it colors, a problem is introduced when more than one enclitic might be used. Which sort of enclitic takes preference? The following is an arrangement by slot of the different enclitic particles. Those enclitics written in the same column are considered mutually exclusive, and two of them cannot be used in the same clause:

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
ka	eon	man	eang	haeos	gid	abi	anay	ngani'	kunó
ko	na		lang	hingan	ki	baeá		galí'	makon
mo	pa								mana
na									maton
ta									

Note that the pronoun enclitic forms take precedence over all others. Beginning with the discourse particles, the time particles pa or eon take precedence over all the others. All others follow in the order as listed.

It should be noted that some of the particles are used in conjunction with each other, they are as follows:

eonlang, gidlang, manlang, nalang, palang

The following examples are to illustrate the various positions of the enclitics:

(a) "Owá' pa ngani' naila' akó."
("But I still don't like [it].")

(b) "Maeagko' gid hingan ro isda'."
("The fish is likely to be very large.")

(c) "Ginbakáe mo manlang abi ro sapatos?"
("But you only bought the shoes.")

(d) "Posta-an ta man anay mana."
("First," he said, "we will bet[on it].")

The use of enclitics is a common everyday thing in Aklanon. They add flavor and color to a conversation, and carry with them the moods and feelings of a whole culture and a way of life. The overuse of them can be humorous. Nonetheless, the following example--comic as it may be--illustrates a child's way of explaining his procrastination in getting his chores done to an angry parent. At the same time, this example shows a foreign learner the use and position of several enclitics:

"Owá' pa eang gid abi anay ngani' makon naha-om, ha."
N.B. This example defies literal translation, but might be taken to mean: "So, all right already, I said I wasn't finished, but if you will wait a second...O.K?

1.7. COMPARISON CHART CONTRASTING THE MEANING OF SEVERAL ENCLITICS. Although given out of context here, the idiomatic English translations should hint at the true color of each expression:

AKLANON	ENGLISH TRANSLATION
Hu-o.	("Yes.")
Hu-o, abi.	("But, of course, yes.")
Hu-o, anay.	("Yes, but just a minute please.")
Hu-o, baeá?	("Yes, isn't that right?")
Hu-o, kunó.	("They said 'yes'.")
Hu-o, makon.	("I said, 'yes'.")
Hu-o, maton.	("What you mean to say, of course, is 'yes'.")
Hu-o, eon.	("Yes, for the present.")
Hu-o, man.	("Yes again.")

2. VARIOUS PREPOSITIVE DISCOURSE PARTICLES. These particles share one feature in common, they come generally at the very beginning of their clauses [except for some of the modal particles listed below].

2,1. THE VERBAL PARTICLES are used somewhat like verbs in that they express a certain quality of action or condition.

(1) ta-o is homophonous to the verb "to give", but means "I do not know":

(a) "Ta-ó kon sin-o imáw." ("I don't know who he is.")

(b) "Ta-ó ngani'." ("I just don't know.")

(c) "Ta-ó kon siín sanda nagadto." ("I don't know where they went.")

(2) abi is homophonous to the enclitic form discussed on page 200, but means in this case "give":

(a) "Abi anay ro kwarta." ("Give [me] the money, please.")

(b) "Abi ron." ("Give [me] that.")

Another form of this is ambi:

(c) "Ambi anay ro kandela." ("First, give [me] the candle.")

(3) sige is a particle meaning "go on", "go ahead", "do it":

(a) "Sige na." ("Ah, go on.")

(b) "Sige, agód makita' ta rayon." ("Go on, so that we'll see.")

(c) "Sige, putlan mo pa." ("Go ahead, cut some more.")

(4) pwede, sarang and mahimo are particles meaning "can do", "may be permitted", or "is possible". They are generally permission getters or givers.

(a) "Pwede nakon mabilín riya ro akong mga dinaeá?"
("Is it all right if I will leave my things here?")

(b) "Pwede man." ("Sure, go right ahead.")

(c) "Sarang mahambae ron sa Bisaya'?"
("Can that be said in Visayan?")

(d) "Mahimo nga akong mahueám raya?"
("May I borrow this?")

2,2. THE MODAL PARTICLES. This class of particles, consisting of prepositive and postpositive members, is used to express in Aklanon various modes that are not expressed in the verb. They are used in describing actions, and therefore have an adverbial character about them.

(1) basi' is used prepositively. It is a modal particle expressing strong doubt or warning on the one hand, but indicating that the statement of which it is a part will most probably be untrue:

(a) "Basi' mahueog ka." ("You might fall.")

(b) "Basi' maueán hinduna'." ("It might rain later on.")

(c) "Basi' indi' nakon maislan don." ("I may not be able to exchange that.")

(2) siguro and sigurado are used prepositively. Each of them is a modal particle expressing that an action will most probably come true:

(a) "Siguro indi' imáw makapanaw." ("He probably can not leave.")

(b) "Sigurado gid nga ma-abot rong cheki sa petsa biente."
("The checks most certainly will arrive by the twentieth.")

(3) kunta' is a modal particle expressing a wish or hope that something particular might come to pass:

(a) "Naila' kunta' ako magpariserba it sambatong kwarto sa hotél."
("I would like to reserve one room at the hotel.")

(b) "Tapús eon kunta' ro akong obra."
("Hopefully my work were finished [by now].")

(c) "Sangkurót kunta' ro amiróe sa saewae."
("[I would like] just a little starch on the trousers.")

(4) giato is a modal particle expressing that the statement of which it is a part will most probably be untrue. However, unlike basi' [its counterpart], giato' indicates total ignorance of the real outcome of the statement, though it does express strong doubt:

(a) "Dimalás gid giato kitá." ("We may really have bad luck.")
N.B. There is definite uncertainty as to whether it will be good luck or bad luck.

(b) "Indi' giato ako makabuoe it eksám."
("I might not be able to take the exam.")

(c) "Maeayó' pa giato ron." ("It still might be far away.")

(5) sabón is homophonous to the word for "soap" in Aklanon, but as a modal particle it is used to express mild uncertainty. It is somewhat similar to basi', but is used encliticly; and usually occurs in response utterances.

(a) "Ano sabón ro hitabó' idto?" ("What might happen there?")

(b) "Mahambae sabón imáw hanungód sa kamatayon ku anang amá."
("He may speak about his father's death.")

2, 3. THE QUALIFYING PARTICLES. This class of particles is used to modify, limit or otherwise qualify a statement:

(1) syempre means "of course" or "naturally":

(a) "Syempre naila' akó kana." ("Of course I like her.")

(b) "Syempre malipay akó." ("Naturally, I am happy.")

(2) matsa is a qualifying particle expressing some doubt about the statement it precedes, but at the same time expressing strong sentiment that the statement is or will prove true:

(a) "Matsa imáw rató." ("It seems as if that's him [over there].")

(b) "Matsa temprano pa, anó?" ("It must still be early yet, isn't it?")

(c) "Matsa maueán pa." ("It might still rain.")

(3) maskin is a particle meaning "even" or "no matter what":

(a) "Maskin ikaw makahimo karón." ("Even you can do that.")

(b) "Pwede nga iya akó maeubog, maskin sa saeóg eang."
("May I please spend the night here, even if just on the floor.")

(4) medyo is a particle meaning: "somewhat, close to" or "might"--

(a) "Medyo matueóp imáw kakon."
("He is close to hitting me.")

(b) "Medyo mabahóe katon ro baeáy."
("The house is somewhat large for us.")

(c) "Medyo nawad-an kamí it sueá'."
("We are almost without any food for our meal.")

(5) manga is a particle homophonous to the plural marker mga, but in this function it means "about, approximately", limited to counting or telling time:

(a) "Manga alas says ro among miting."
("Our meeting will be at approximately six o'clock.")

(b) "Manga alas tres makarón." ("It is about three o'clock now.")

(c) "Manga lima kanda naeumós." ("About five of them drowned.")

3. THE TAG PARTICLES oocur at the very end of the clause or sentence in which they stand. Like other particles, they sometimes are difficult to translate into English.

3,1. ano is a question tag particle with the meaning "isn't that so?":

(a) "Mahugod nga mayád imáw, anó?"
("He is very industrious, isn't he?")

(b) "Bukón it maeayó' sa bukid, anó?"
("It isn't very far to the mountain, is it?")

3,2. ha is a question tag particle used to urge a response for another person:

(a) "Husto eon, ha?" ("Correct now, huh?")

(b) "Mamunót man akó, ha?" ("I'll go along too, O.K?")

(c) "Sige, ha?" ("Come on, all right?")

3,3. ho is a particle used at the end of a sentence to attract another's attention. In a way, it is an exhortatory particle asserting the wish to comply with or be complied with:

(a) "Idto imáw, ho." ("There he is, see.")

(b) "Abi anay, ho." ("Here, give it [to me].")

(c) "Antigo eon akó, ho." ("See, I know how to do it.")

3,4. ai' [sometimes spelled "ay"] is a particle expressing disbelief or disappointment at hearing something:

(a) "Nakapanaw eon imáw, ai'?" ("Oh no, he left already?")

(b) "Naduea' ron, ai'?" ("What? It was lost?")

3,5. a is a particle used at the end of a sentence to express annoyance:

(a) "Linti' kamó, a." ("Oh, darn you.")
(b) "Ayáw, a." ("Don't, aw.")
(c) "Indi' takon, a." ("I won't do that.")

4. DISCOURSE PARTICLES IN PILIPINO. As a slight diversion from our usual discussion, we are going to compare several of the Aklanon particles to those of Pilipino, the national language. Our purpose in doing this is two-fold: to show to the non-Filipino how crucial these particles are to all Philippine languages, and to show to other Filipinos how Aklanons express these same idioms, since most Filipinos are acquainted with the national language.

AKLANON FORM	PILIPINO FORM
abi	kasí
anay	muna
baeá	kayá'
ki	kasí
kuntá'	sana
kunó	daw/raw
galí'	palá
gid	talagá
giato'	yata'
eagi	agád
eamang	lamang
eon	na
baeos	halos
man	din/rin, man, namán
matsa, medyo	tila
ngani'	nga'
pa	pa
sabón	yata'
sige	sige
ta-ó	aywan
pwede	maari', pwede

. CONJUNCTIVES.

Conjunctives are linkers of a sort, but instead of linking simple words together in modifier fashion (such as nouns and adjective, verbs and adverbs), they link together elements (words, phrases or clauses) in a way and with a meaning all their own. There are two types of conjunctives: coordinating and subordinating.

1. COORDINATING CONJUNCTIONS are normally used to connect sentence elements of the same grammatical class; for example, nouns with nouns, adverbs with adverbs, clauses with clauses, and so on.

The most common forms are:

ag	("and")	apang	("but")
o	("or")	pero	("but")
ukón	("or")	ugaling	("but, on the other hand")
kundi'	("nor; if not")	ay	("since, for, because")

All of these forms share one similarity not shared by the subordinating conjunctions or the previously treated enclitics or discourse particles: they must always stand between the elements they join together. Subordinating conjunctions, we shall see, must always stand at the beginning of the element with which they occur; and discourse particles stand either immediately before or immediately after the element with which they occur. Examples of the coordinating conjunctions are:

(a) "Si Pedro ag si Carlos nakatuón sa Manilá'."
("Peter and Carl were able to study in Manila.")

(b) "Naila' akó magibá kinyo, pero may akon man nga obra."
("I would like to accompany you, but I also have my own work.")

(c) "May abó' gid nga mga bisaea' sa Inakeanon nga hambae nga halín sa Hiligaynon, Tinagaeóg ukon Kinastila' nga hambae."
("There are many words in Aklanon which come from Hiligaynon, Tagalog or Spanish.")

(d) "Indi' si Mario kundi' si Perning makasunód kinyo."
("Neither Mario nor Perning can follow you.")

2. SUBORDINATING CONJUNCTIONS occur at the beginning of nominal or adverbial clauses and fuse such clauses with the rest of the sentence. All clauses built up around a subordinating conjunction are dependent on the rest of the sentence for completion; alone they do not make complete sense. Some of the most common forms are:

abér	("even though")	basta	("so long as; provided that")
agód	("so that")	busá'	("therefore, consequently")
bisán	("even")	intonsis	[variation of busá']
kon	("if; when")	maskin	("even if")
patí	("including")	pwera	("excluding")
samtang	("while")		

Some examples of these are:

(a) "Abér maaeam ka, nagasaeá' ka man kon amát."
("Even if you are intelligent, you do make mistakes sometimes.")

(b) "Magobra it mayád agód gamayád ro imong kinabuhi'."
("Work hard so that your life will improve.")

(c) "Basta ikáw, masugót akó."
("So long as it is you, I'll give permission.")

(d) "Akon dang obrahón basta hin-aga buligán mo man akó."
("I'll do that provided that you'll help me tomorrow.")

(e) "Bisán manggaranon imáw, mapainubsanon ag mabuot imáw gihapon."
("Even if he's rich, he is still humble and kind just the same.")

(f) "Ro mahugod indi' paggutomon, busá' kitá tanán hay magmahugod man."
("The industrious will never hunger, hence we should all be industrious.

(g) "Ta-ó kon hin-uno imáw magulí' sa anda."
("I don't know when he will return to their place.")

(h) "Pwede man nga ikáw magpamug-at, maskin mayád ka eon."
("You might still relapse, even if you feel well now.")

(i) "Matuman ro imong pagbuót riya sa eugta', patí' man sa kaeangitan."
("Your will be done here on earth, as well as in Heaven.")

(j) "Samtang si David nagasueát, si Beato hay nagabasa."
("While David was writing, Beato was reading.")

(k) "Tanán pwera ikáw ro hadaeahig sa imong mga pagkasaeá'."
("Everyone excluding you were the ones involved in your mistakes.")

With this, we come to an end of our discussion about the grammar of Aklanon. If we are to take an over-all view of the purpose of this book, it has been to find the structure of Aklanon speech. To discuss how the dialect allows the people to talk about the world. In this grammar we have obviously not discussed every word or every situation; but we have discussed all of the slots. A grammar is not, of necessity, a word book; but rather a book on the structure, the slots--the tagmemes (as linguists call them)--of a language. It will be the purpose of a succeeding volume, a dictionary, to discuss the words currently in use in Aklanon today. At that time we will discuss what words, which for brevity's sake, were omitted here.

APPENDIX 1--A COMPLETE LIST OF ALL ABBREVIATIONS USED IN THIS BOOK. For the reader's convenience, this page is made to fold out so that it will be handy as you read the text. Just fold the page outward so that all the abbreviations will be to the right of the book.

A/	Associate function; or Aptative or Ability Mode.
actor	an actor.
A.det	an Adjective determiner.
Adj	an Adjective.
Adv	an Adverb or adverbial.
AF	Actor Focus.
agent	agent of the action.
Am	the associate marker.
answr	functioning as an answer.
assoc	functioning as an associate.
BECOM/	member of the maging- verbs.
benef	beneficiary of the action.
c	Causative Quality.
cause	cause or reason.
causr	a causer.
comm	Command Aspect.
cond	stating a certain condition.
conf	Future-Conditioned Aspect.
con.g	conveyed object or goal.
Conj	Conjunction or conjunctive.
conp	Past-Conditioned Aspect.
consq	a consequence.
d	Distributive Quality.
dec	a deictic form.
depn	Dependent Aspect
DISTR/	Distributive Verb Conjugation.
Dp	a discourse particle.
Em	enumerative particle.
emph.	having an emphasis function.
exist	an existential.
expt	Expected or Immediate Aspect.
futr	Future Aspect or time.
g	General Quality.
goal	goal or object of the action.
H/	Happenstance or Accidental Mode.
Hil	Hiligaynon or Ilongo dialect.
I/	Imperative or Command Mode.
IF	Instrumental Focus.
impf	Imperfective Aspect.
ind.g	an indirect object or goal.
Kin	Kinaray-a dialect.
limit	having a limiting function.
link	functioning as a linker.
Lm	the ligature or linking marker.
locat	the location of the action.
mann.	indicates manner.
modal	a modal or mode form.
modf.	functioning as a modifier.
N.det	a Noun determiner.
Neg	a Negative Particle.
Nom	a Nominal or Substantive.
numb	indicates number.
O/	Object or Goal function.
Odng	Odiongan dialect of Tablas.
OF	Object Focus.
Om	Object marker.
par.g	a partitive goal or object.
past	having a past time function.
perf	Perfective Aspect.
persn	naming a person.
Pm	marker indicating plurality.
posb.	denotes a possibility.
poss.	denotes possession.
pres	having a present time value.
prc	a Pronoun form.
Qp	a Question Particle.
qualf	a Qualifier.
R/	Referent function.
reasn	functioning as a reason or cause.
RECIP/	member of the makig- verb class.
REL/	member of the mag- verb class.
RF	Referent Focus.
Rm	Referent marking particle.
S/	Simple Mode.
ST1	Stative Verb, Class 1
ST2	Stative Verb, Class 2 [and so on]
ST-Q	Stative Verb Quality.
subj	Subjunctive or Hortatory Aspect.
surpr	expressing surprise.
T/	Topic Function.
Tm	Topic marking particle.
Tp	Transformation Product.
unrl	Unreal Aspect.
v.comp	a verb complementing another part of speech.
V.det	a Verb Determiner.
verb	a verbal center.
---	Denotes position of affix.
#	Zero allomorph [see page 94].
*	Artificial or constructed form.
'	Final glottal stop.

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